

NATIONAL DRAMA WEEK, FEBRUARY 8 THROUGH 14

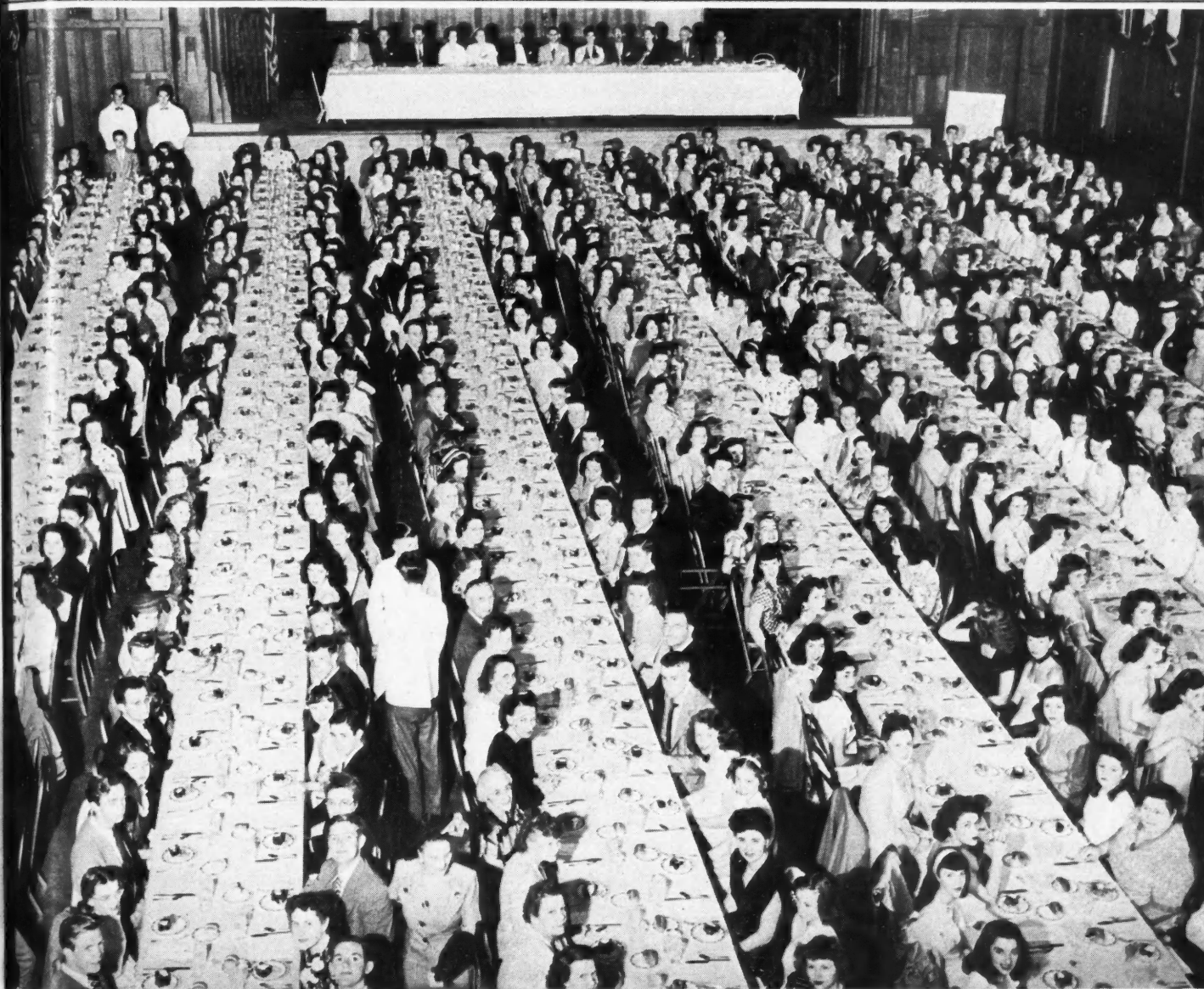
DRAMATICS

The Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

Vol. XIX, No. 4

JANUARY, 1948

35c Per Copy



Banquet held on June 20, 1947, at the Second National Dramatic Arts Conference sponsored by The National Thespian Society with the cooperation of the Indiana University Theatre, Bloomington, Indiana

IN THIS ISSUE:

A National Festival of Dramatic Activities Sponsored During the 1946-47 Season by High Schools Affiliated With The National Thespian Society

THE SCHOOL OF SPEECH
NORTHWESTERN UNIVERSITY

invites members of

THE NATIONAL THESPIAN SOCIETY

to attend

THE NATIONAL HIGH SCHOOL INSTITUTE

July 5 to August 7

About 100 high school students who have completed their junior year will be selected from those who apply for admission to attend the Eighteenth Annual Institute. Character, scholarship, and evidence of special ability and interest in speech — public speaking and debate, dramatics, or radio — will be considered in determining admission.

- **Public Speaking and Debate** — about 35 students; basic instruction in the principles of public speech and their applications in debate, oratory, declamation, and extempore speaking.
- **Dramatics** — about 35 students; basic instruction in acting, directing, stagecraft, and participation in plays.
- **Radio** — about 25 students; radio broadcasting techniques and their application in the production of radio programs.

All students are housed in dormitories under the supervision of experienced counselors. Instruction is given by members of the staff of the School of Speech. Trips to points of interest in the Chicago Metropolitan area and various social functions are planned. A University beach on Lake Michigan, the University Library — these and other facilities are offered to provide five weeks of study in a pleasant and stimulating environment.

APPLY EARLY

SCHOLARSHIP AND TUITION PLACES AVAILABLE

Write today for bulletin and application blanks to

Dr. Karl F. Robinson, Director, N. H. S. I., School of Speech, Northwestern University
Evanston, Illinois

THE PLAY CLUB

proudly presents

... Prior to its Broadway premiere ...

"THE WASHINGTON YEARS"

by Nat Sherman

This outstanding play has been enthusiastically endorsed by some of the legitimate theatre's most distinguished personalities:

Margaret Webster, *Shakesperian Producer and Director*: "I found THE WASHINGTON YEARS most interesting and exciting".

Robert Garland, *Drama Critic, NEW YORK JOURNAL-AMERICAN*: "More exciting as drama than you might think possible".

John Carradine, *Star of Stage and Screen*: "Of all the Lincoln plays I've read, THE WASHINGTON YEARS is easily the best, and theatrically most effective".

Margo Jones, *Director, Dallas Theatre, "Joan of Lorraine", "On Whitman Avenue"*: "I liked your play the first time I read it. After a second reading I liked it even more".

Prof. J. A. Weiser, *Drama Dept. C.C.N.Y., Broadway producer*: "A brilliant dramatization of Lincoln's Washington years. I would place it high up at the top of all works on Lincoln".

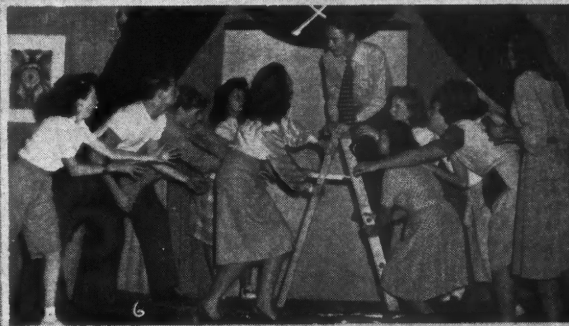
Royalty: \$25.00 — Books: \$1.00

Send orders or requests for information regarding The Play Club to:

THE PLAY CLUB
551 Fifth Ave., N.Y., N.Y.

or

THE CONTINENTAL PRESS
Harrisburg, Pa.



1. Scene from a production of *ALICE IN WONDERLAND* presented under the direction of Helen Louise Stapleford at the Hughes High School (Thespian Troupe 460), Cincinnati, Ohio.

2. Scene from the play, *NOR LONG REMEMBER*, given at the Rochester, Minn., Senior High School (Thespian Troupe 650), with B. E. Moeller as director.

3. Two characters in a production of *SEVEN SISTERS* staged by Thespian Troupe 92 of the Springville, Utah, High School. Directed by Beth Evans.

4. This is a scene from *MY NATURE IS FIRE*, an original play written and produced by students of the St. Clara Academy (Thes-

pian Troupe 11), Sinsinawa, Wisconsin. Sister Thomas More, O. P. directed.

5. *A WOMAN OF FIFTEEN*, a three-act comedy given at the Hot Springs, Ark. High School (Thespian Troupe 78), with Lois Alexander directing.

6. Act II, scene 2 of *STARDUST* as staged at the David Starr Jordan High School (Thespian Troupe 490), Long Beach, Calif. Directed by Phyllis A. Jacobson.

7. This episode occurred in a production of *LOVE IS TOO MUCH TROUBLE* given by the senior class at the Miller High School (Thespian Troupe 643, Macon, Ga. Mary Alfriend directed.

A THRILLING NEW MYSTERY PLAY

**That We
Highly Recommend
to Schools and Colleges**

The Mystery of the Whispering Bell

A mystery-comedy in three acts by Bonneviere
Arnaud. 6m., 6w. One easy interior set
Plays a full evening.

The entire action of the play takes place in the Tower Room of the ancient Terrelle House. Here is a gripping mystery play with excellent comedy relief. According to the Terrelle legend the Terrelle curse started with "The Mad" Terrelle, a chemist, who people thought had made a pact with the devil and dabbled in "black magic." And every Terrelle heir from then on, up to and including the last heir, Gregory, died in an accident. Always, some hours before a Terrelle met his strange fate, "The Whispering Bell" rang out in the sweet, soft tones that gave it its name. For years the Terrelle house remained mysterious and unlivable; and because of its peculiar location was accessible to most comers only by boat, from across the cove. As the play opens Maria, an old and devoted Terrelle housekeeper, is cleaning the Tower Room, preparing it for occupancy by Chester Chenny, a Statistician of Horror Phenomena, who has been intrigued by the legend, the consequent happenings and the "phenomena" of the ringing of the "Whispering Bell." He plans to spend a quiet time gathering new statistics on his latest project; but some time before his arrival, the audience knows that he is not to be alone—for a man in a sea-man's outfit is seen lurking about, apparently searching for something; and an eerie figure in a strange disguise topped by a green skull headpiece keeps constant vigilance over the room and he too seems to be searching for something—whenever the opportunity affords itself. Jose, Maria's younger brother, the Fair twins and their spirited Aunt Verity supply a goodly share of comedy. A closet and a chest in the Tower Room add greatly to the suspense and mystery as do the strange actions of many of the chance visitors. The discovery of a dead man in the closet, then later the discovery of the body in the chest are baffling. The sound of the "Whispering Bell," the disappearance of Chester Chenny and the nearly disastrous accident that befalls Aunt Verity bring everyone to the point of suspending everyone else. The discovery in Chenny's notebook of the mysterious formula: "Key V in AT2 and AT3—A to VJ1," completely stumps them all. Is it a code to hidden treasure? Or, does it unlock a more sinister secret: What is "the madness behind the Terrelle curse"? The answers to all these questions and the identity of the Green Skull are finally revealed—but not until the final curtain. The tension and vigilance of the audience does not relax for a moment from the first At Rise to the final curtain. A play of thrills, chills, chuckles and surprises from start to finish.

Royalty, \$25.00

Books, 85¢

Order Your Copy To-Day

Banner Play Bureau, Inc.
449 Powell Street San Francisco 2, Calif.

Mention Dramatics Magazine

DRAMATICS MAGAZINE

(DRAMATICS MAGAZINE is published by The National Thespian Society, an organization of teachers and students devoted to the advancement of dramatic arts in the secondary schools.)

MEMBER OF THE EDUCATIONAL PRESS ASSOCIATION OF AMERICA

Address: Dramatics Magazine, College Hill Station, Cincinnati 24, Ohio

\$2.50 Per Year

Volume XIX, No. 4

35c Per Copy

DEDICATION

WE dedicate this pictorial issue of **DRAMATICS MAGAZINE** to that group of individuals who

**assemble properties and paint flats
set the stage and adjust the lights
mend what's broken and sweat galore
moving scenery and sweeping floor
without fanfare or curtain bows
without praise, without applause —**

THE STAGE CREW

EDITORIAL STAFF

Editor and Business Manager:

Ernest Bavelly.....College Hill Station
Cincinnati 24, Ohio

Contributing Editors:

Paul Myers....Theatre Collection, Public Library
New York, N. Y.

Richard Corson.....161 Prince St.
New York, N. Y.

Department Editors:

Earl W. Blank.....Berea College
Berea, Ky.

H. Kenn Carmichael....Los Angeles City College
Los Angeles, Calif.

S. I. Scharer.....New York University
Washington Square, N. Y.

Paul Myers....Theatre Collection, Public Library
New York, N. Y.

Louise C. Horton.....College of St. Catherine
St. Paul, Minn.

Advisory Editors:

Barbara Wellington..B. M. C. Durfee High School
Fall River, Mass.

Jean E. Donahey.....Senior High School
Brownsville, Pa.

Dina Rees Evans.....Heights High School
Cleveland Heights, Ohio

Harry T. Leeper....East Fairmount High School
Fairmont, W. Va.

Marion Stuart.....Senior High School
Champaign, Ill.

Elmer S. Crowley.....Junior High School
Idaho Falls, Idaho

Blandford Jennings.....Clayton High School
Clayton, Mo.

A. S. Gillette.....University of Iowa
Iowa City, Iowa

Charlotte B. Chorpensing.....Goodman Theatre
Chicago, Ill.

DRAMATICS MAGAZINE is the national publication for the advancement of dramatic arts in education and recreation. Critical or editorial opinions expressed in these pages are those of the authors and DRAMATICS MAGAZINE assumes no responsibility. Manuscripts and photographs submitted to DRAMATICS MAGAZINE should be accompanied by self-addressed envelope and sufficient postage for their return. While all due care is taken of them, the publishers cannot be responsible for the return of unsolicited manuscripts or photographs.

SUBSCRIPTION RATES

One year subscription—U.S.A.....	\$2.50
" " " Foreign.....	3.00
Canada and Newfoundland.....	2.75
Single copy35
Back issues, per copy.....	.50

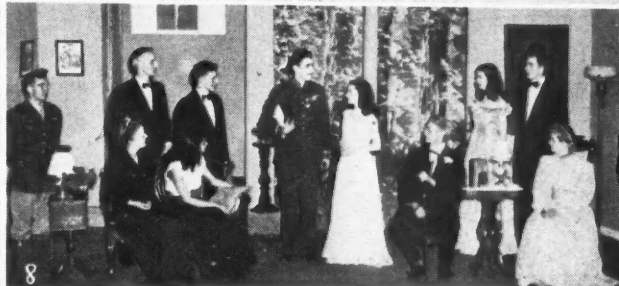
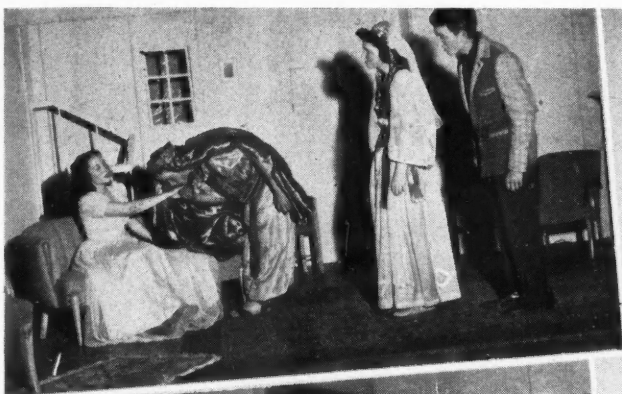
RATES TO MEMBERS OF THE NATIONAL THESPIAN SOCIETY

Troupe Sponsors.....Gratis
Thespian Student Subscription: (One year subscription included in life membership fee of \$1.50.)
Thespian Student Renewal Subscription: \$1.50 per year, as long as student remains in high school.

DRAMATICS MAGAZINE is published monthly (eight times) during the school year at College Hill Station, Cincinnati, Ohio, by The National Thespian Society, College Hill Station, Cincinnati, Ohio. Date of publication: Oct. 1, Nov. 1, Dec. 1, Jan. 1, Feb. 1, Mar. 1, April 1, and May 1. Barbara Wellington, National Director; Ernest Bavelly, Secretary and Treasurer; Jean E. Donahey, Senior Councilor; Marion Stuart, Senior Councilor.

Entire contents copyright, 1948, by The National Thespian Society, College Hill Station, Cincinnati, Ohio. Entered as second class matter September 15, 1935, at the post office at Cincinnati, Ohio, under the Act of March 3, 1879. Printed in U.S.A. Title registered United States Patent Office.

DRAMATICS MAGAZINE



1. Lois Burch directed this scene from **REBECCA** as given at the Chowchilla, Calif., Union High School (Thespian Troupe 434).

2. **TONS OF MONEY.** This production was given by members of Troupe 207 of the Mt. Vernon, Wash., High School with George Hodson directing.

3. This scene appeared in the production of **THIS BEING YOUNG** presented by members of Thespian Troupe 594 at the Winchester, Ill., Community High School. Directed by Loretta G. Glossop.

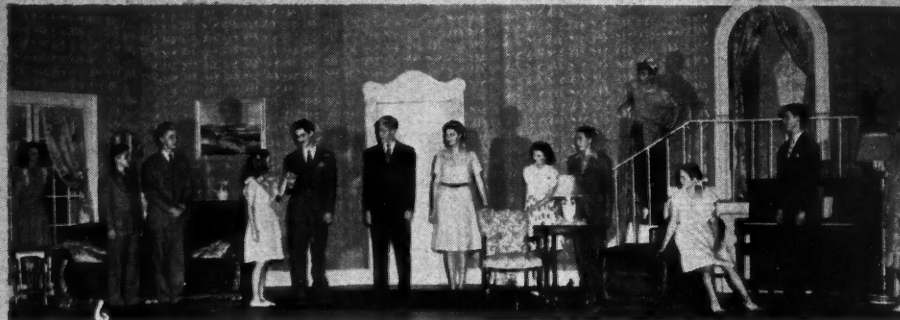
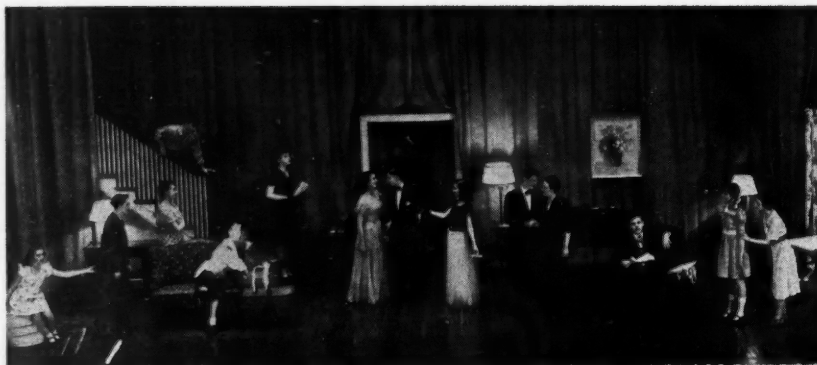
4. **GEORGE WASHINGTON SLEPT HERE.** Ruth Morgan directed this production at the Greenwich, Conn., High School (Thespian Troupe 243).

5. Scene from **STAGE DOOR** as presented at the Benson High School (Thespian Troupe 738), with Doris A. Stevens as director.

6. Scene from **GOLD IN THE HILLS** given at the East Alton-Wood River, Ill., High School (Thespian Troupe 733), with Lockwood E. Wiley as director.

7. Dramatics hodge-podge at the Darien Conn., High School (Thespian Troupe 308), with Elsa Pettersson as director. This scene shows several activities — make-up, scenery, costuming, business, acting, etc.

8. **DEATH TAKES A HOLIDAY** as staged at the Amherst, Ohio, High School (Thespian Troupe 730) with Margaret Egeland as director.



1. Scene from the junior class production of **A DATE WITH JUDY** at the William Penn Senior High School (Thespian Troupe 520), York, Pa. Directed by Leon C. Miller.

2. Cliff Maki and Joyce Pomeroy as Prince Serki and Grazia in a production of **DEATH TAKES A HOLIDAY** at the Kelso, Wash., High School (Thespian Troupe 661). O. D. Weeks directed.

3. Scene from the operetta, **FOREST PRINCE**, given at the St. Mary High School (Thespian Troupe 633) of Burlington, Wis.

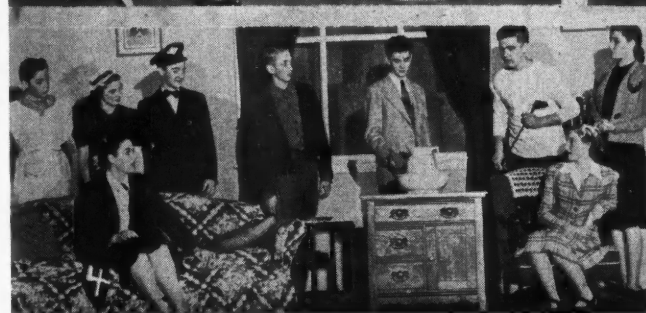
4. Another scene from the popular comedy, **A DATE WITH JUDY**. This production was directed by Grace Gorton at the North Central High School (Thespian Troupe 628), Spokane, Wash.

5. Noel Coward's **HAY FEVER** given at the Roosevelt High School (Thespian Troupe 561), Cedar Rapids, Iowa. Directed by Roberta D. Sheets.

6. Members of Thespian Troupe 615 gave this production of **JUNE MAD** at the Ottumwa, Iowa, High School, with Ruthanne Herrald as director.

7. Cast for a production of **ARSENIC AND OLD LACE** at the Central High School (Thespian Troupe 173), Bellevue, Ohio. Directed by Esther Schaehtele.

8. Members of Troupe 674 of the St. Boniface High School, Cold Springs, Minn., in a playlet, **COMIC vs GOOD LITERATURE**, given during Book Week.



1. The Witches in a production of **MACBETH** given at the Urbana, Ill., High School (Troupe 161) with Ethel Hamilton as director.

2. Scene for the one-act farce, **WAMPUM**, given by Thespian Troupe 455 of the Benton Harbor, Mich., High School, with Margaret L. Meyn as director. This play was later presented at the Second National Dramatics Arts Conference, Indiana University.

3. Rehearsal scene from **RAMSHACKLE INN** at the Glen Cove, N.Y. High School (Thespian Troupe 41), with Rosemary Cahill as director.

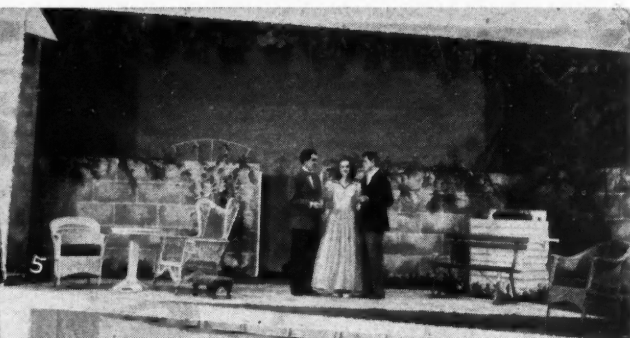
4. Cast for a production of **BUTTON, BUTTON** at the Mt. Pleasant, Mich., High School (Thespian Troupe 751). The play was directed by Fremont D. Varnum.

5. This comedy scene appeared in a production of **ALICE IN WONDERLAND** given at the Hughes High School (Thespian Troupe 460) with Helen Louise Stapleford as director.

6. Scene from a production of **STRICTLY FORMAL** produced jointly by students of the Elder and Mercy High Schools of Cincinnati, Ohio, with Rev. Robert John Putnick and Sister Mary Carlos as directors.

7. Cast for the one-act play, **THE TEETH OF THE GIFT HORSE**. Geneva, Ohio, High School (Thespian Troupe 368). Directed by Mrs. Harry E. Peck.

8. Rehearsal scene from **MURDER AT RANDOM**. Produced at the East Alton-Wood River, Ill., Community High School (Thespian Troupe 733). Lockwood E. Wiley, director.



1. Scene from Act II of a production of **BEST FOOT FORWARD** presented under the direction of Ruth Bertsch at the Lawrenceburg, Ind., Consolidated High School (Thespian Troupe 485).

2. **DOCTOR'S ORDERS**, a comedy given by members of Thespian Troupe 229 of the Fort Madison, Iowa, High School, with Pearl E. Bagenstos as director.

3. **THE CAMPBELLS ARE COMING**. This production was directed by Mrs. Cedric Call at the Bucksport, Me., High School (Thespian Troupe 521).

4. Three characters from the one-act play, **THE SISTERS McINTOSH**, given by members of Thespian Troupe 209 of the Knoxville, Iowa, High School, with Charlene Miller as director.

5. Scene from the play, **ALL THROUGH THE NIGHT**, a production of the Wenatchee, Wash., High School (Thespian Troupe 469). Directed by Lillian Grace Brown.

6. Tense moment in the all-school production of **SEVEN KEYS TO BALDPATE** at the Burley, Idaho, High School. Directed by Marjorie Mock.

7. **IT'S ALL IN YOUR HEAD**. This scene occurred in the production given at the Plentywood, Mont., High School (Thespian Troupe 360). Directed by Rilla Ertresvaag.

8. Happy moments in a scene from **JUNIOR MISS** as given at the Payson, Utah, High School (Thespian Troupe 549). Directed by Arch Williams.

FOR YOUR CHILDREN'S THEATRE THREE NEW CHORPENNING PLAYS

LITTLE RED RIDING HOOD (or "Grandmother Slyboots") by Charlotte B. Chorpenning. An original dramatic adaptation of an ageless story. Plays about an hour and a half, requires three sets, calls for two women, two men, two wolves, one little girl.

THE SLEEPING BEAUTY by Charlotte B. Chorpenning. Intensely dramatic interpretation of the old fairy-tale classic. Plays an hour and forty-five minutes, needs two sets, requires twelve women, and five men.

LEE BOBO, Chinatown Detective, by Charlotte B. Chorpenning. A picturesque bringing-to-life of the American Chinese, woven around an ingenious detective plot. Plays about an hour and a half, requires two sets, three women, two men, six children.

Royalty for each performance \$15.00

Play books, 75¢ each

These plays are available from

THE CHILDREN'S THEATRE PRESS
ANCHORAGE, KENTUCKY

SEND FOR OUR FREE ILLUSTRATED CATALOGUE

OUTSTANDING NEW RELEASES

DEAR RUTH
YEARS AGO

STRANGE BOARDERS

THE BARRETTS OF WIMPOLE STREET

These delightful plays are released in practically all territory.

YEARS AGO, \$1.50 each, other three titles, 85c each.

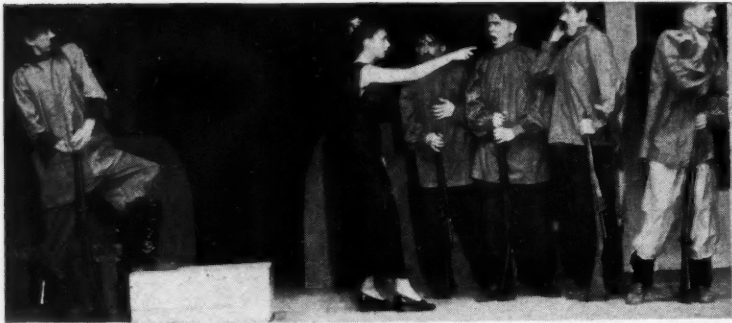
SEND FOR OUR NEW 1947-48 SUPPLEMENT LISTING OTHER RECENT POPULAR PLAYS.

DRAMATISTS PLAY SERVICE, INC.

6 East 39th Street

New York 16, N. Y.

Say You Saw It In Dramatics Magazine



1. Scene from the play, **FREE SPEECH**, presented by members of Troupe 745 of the Helena, Mont., High School under the direction of Maxwell Gates. The entire cast was awarded medals at the Montana State Little Theatre Festival.

2. One of the many comedy scenes in **SNAFU**. This production was given by the junior class of the Robbinsdale, Minn., High School (Thespian Troupe 352). Directed by Bess V. Sinnott.

3. **KIND LADY**. Given by the senior class of the Lincoln, Ill., Community High School (Thespian Troupe 225), with Harriet M. McHard as director.

4. Harold H. Ulrici directed this production of Moliere's **THE IMAGINARY INVALID** at the Salinas, Calif., High School (Thespian Troupe 501).

5. An easily recognized scene from the comedy, **BIG-HEARTED HERBERT**. Presented at the Nampa, Idaho, Senior High School (Thespian Troupe 222). Directed by Dilla Tucker.

6. Cast for a production of **PLEASE MR. FEATHERWAY** at the Dundee, Iowa, Consolidated High School (Thespian Troupe 810). Directed by Dorothy Stevens.

7. Scene from Edith A. White's production of **NIGHT OF JANUARY 16** at the Rocky River, Ohio, High School (Thespian Troupe 65.)

8. Rehearsal scene from **ICEBOUND**, senior class play at the Midleton, N.Y., High School (Thespian Troupe 74). Directed by Miles S. McLain.



1. Lawrence DeMuth as Abe in **ABE LINCOLN IN ILLINOIS**, a production of the Boulder, Colo., High School (Thespian Troupe 60). Directed by Ada Burton.

2. Scene from the spring initiation ceremony at the Seton High School (Thespian Troupe 371), Cincinnati, Ohio. Your editor assists Sister Carita in presenting Thespian certificates.

3. A well-known scene from **THE BARRETTS OF WIMPOLE STREET**. This production was given at the Fremont, Ohio, High School (Thespian Troupe 797) with Imogene M. Forsyth as director.

4. A dramatic moment in **A MURDER HAS BEEN ARRANGED** as directed by Harold H. Ulrici at the Salinas, Calif., Union High School (Thespian Troupe 501).

5. Gilbert Dickens, Emilene Rapstine, and Tom Horn of the White Deer, Texas, High School (Thespian Troupe 273). Gilbert was judged Best Actor in the finals of the Texas One-Act Play Contest.

Emilene tied for Best Actress in the regional contest held at Lubbock, while Tom was rated Best Actor in the district contest held at Canadian..

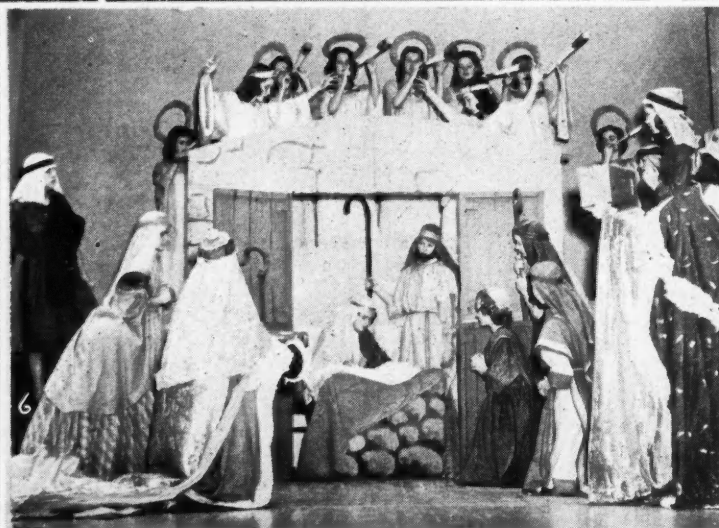
6. Scene from the play, **PIGTAILS**, at the Eldora, Kansas, High School (Thespian Troupe 686).

7. **I REMEMBER MAMA** — opening scene as given at the Crookston Minn., High School (Thespian Troupe 706) with Evelyn Probstfield as director.

8. **YOU CAN'T TAKE IT WITH YOU**, a production of Thespian Troupe 494, Parkview High School, Bay Village, Ohio. Directed by Molly B. Brush.

9. Another scene from **THE BARRETTS OF WIMPOLE STREET** as given at the Fremont, Ohio, High School.

10. The Brewster sisters in **ARSENIC AND OLD LACE** as played by students of the University High School (Thespian Troupe 414), Bloomington, Ind. Directed by Gayle C. Wilson.



1. Members of Thespian Troupe 455 of the Benton Harbor, Mich., High School, presenting the radio drama, *RED HEAD BAKER*, over Station WKZO. Directed by Margaret L. Meyn.

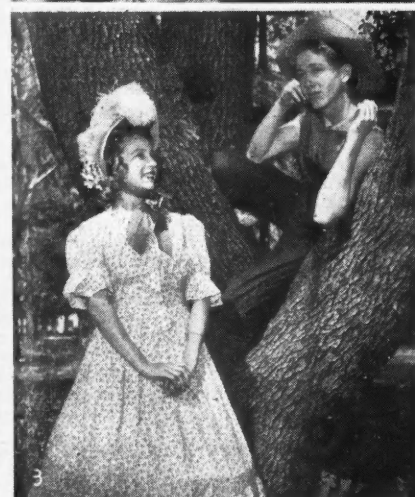
2. Raymond Muzilla as He and Doris Mitchell as She in *LIMA BEANS*, a one-act play given by members of Thespian Troupe 591 of the Clearview High School, Lorain, Ohio. Directed by E. V. Jenkins.

3. The Brewster Sisters are seen in their ugly business of giving poison in this scene from *ARSENIC AND OLD LACE*, a production of the Hampton, Va., High School (Thespian Troupe 300). Directed by Elizabeth H. Boyenton.

4. *SEVEN KEYS TO BALDPATE* as given at the Roxana, Ill., Community High School (Thespian Troupe 556). Directed by Katherine Taylor.

5. Mrs. Edna D. Condon directed this production of *COME RAIN OR SHINE* at the Huntington Beach, Calif., High School (Thespian Troupe 509).

6. Final tableau in a production of *BETHLEHEM* at the Academy of the Holy Angels (Thespian Troupe 568), Minneapolis, Minn. Directed by Sister Charitas.



1. Scene from *JUNIOR MISS* at the Wayne, Mich., High School (Thespian Troupe 670). Directed by Letha A. Rice.

2. Scene from *THE BARRETTS OF WIMPOLE STREET*. This production was given at the Benson High School (Thespian Troupe 738), Omaha, Nebr., with Doris A. Stevens as director.

3. Janet Kathmeier as Ella Mae and Danny Gray as Huck Finn in *THE ADVENTURES OF HUCKLEBERRY FINN* at the Orlando, Fla., Senior High School (Thespian Troupe 177) Directed by Mildred E. Murphy. This is an out-door picture taken to advertise the play.

4. Thespian Jimmie Walton as Miriam in *DEAR RUTH*, a production of the Oceanside-Carlsbad, Calif., High School (Thespian Troupe 792). Directed by Abigail A. Dunn.

5. Scene from *OUR HEARTS WERE YOUNG AND GAY* as given at the Johnstown, Pa., High School (Thespian Troupe 660) with Edith F. Paul as director.

6. Characters from *SONG OF MY HEART* at the Columbus, Indiana, High School (Thespian Troupe 57). Mildred Murray directed.

7. Three characters from the production of *CURSE OF AN ACHING HEART* at the Brooklyn Village High School (Troupe 699), Cleveland, Ohio. Directed by Georgiana Skinner.

8. This scene occurred in *FIRST DANCE* as staged at the Seton High School of Cincinnati, Ohio, with Sister Carita as director. (Thespian Troupe 371).

For all occasions,
all groups, all ages

TREASURY OF RELIGIOUS PLAYS

Selected by
THELMA BROWN

Introduction by
Harold Ehrensperger

Twenty complete plays for all occasions and groups of all ages are in this one convenient volume.

Chosen from hundreds of plays for their effectiveness in dramatizing Christian truth and personality, their selection was determined by the needs of the average church, club, and school. Casts require 5 to 18 characters but most of the plays use 6 to 8; production time ranges from 20 to 90 minutes but the average is 30. More than half of the plays are non-royalty and nearly all are available in pamphlet form.

The subjects include Biblical events and characters, Christmas, Easter, evangelism, missions, race relations, home life, love, stewardship, freedom, democracy, temperance, honesty, economic and political questions, Christian vocation, rural life, youth problems, Christian literacy, tradition, symbols, and legends. Under these and additional headings the plays are classified according to theme, and also are indexed by cast and time requirements.

Treasury of Religious Plays is a compact collection adaptable to many and varied uses.

356 pages

\$3.00

Clip this ad now. write your name in the margin, and mail or take it to your bookstore.

Association Press

347 Madison Ave., New York 17, N. Y.

Mention Dramatics Magazine

Just Relax*

A comedy in one act by

A. L. LAUFE

Pittsburgh 6, Pa.

CHARACTERS

DR. JAMES WALTERSON, the psychiatrist.
JANET FANE, his secretary and fiancée.
FRANCES FANE.
DR. HERBERT JORDINE (pronounced Jor-deen).
LETITIA DESMYTHE (pronounced De-smeyeth, a dowager).
MR. DAVEER, the landlord.
ROLAND DESMYTHE.
AMANDA FORREST, an actress.
TIME: Ten o'clock in the morning. The first day of the month.
PLACE: The waiting room and office of Dr. James Walterson, a psychiatrist.
The men wear business suits. The women all wear smart tailored suits or street dresses and proper accessories.
The scene represents Dr. Walterson's waiting room and office. The dividing wall extends only part way to mark the division and create the illusion of two rooms. In the waiting room at left are four straight backed chairs. Up left in corner is a small table with magazines. At right of waiting room is receptionist's desk and chair. Door center in waiting room leads to hall. Door right in waiting room (in wall) leads to office. Down left in office is a large leather couch. Up center is a medical cabinet. Up right, a bookcase. Hat rack upper left in office. Down right are Dr. Walterson's desk and chair. Phone, pad and cards on desk.
To simplify stage set, door left may be moved to left below table and above chairs. In small auditoriums with limited facilities, wall may be simulated by two portable screens with space between screens representing door.
Quite a bit of simultaneous action takes place in the two main rooms. It is essential that nothing be done to detract too much attention from the main action which shifts from one room to the next.
As curtain rises Dr. Walterson is in his office standing near his desk. Door to the waiting room is open. Janet, his assistant, is seated at her desk. She is speaking on the phone.
JANET: Yes, Mrs. Lanton . . . Yes, I see . . . I'm terribly sorry. Of course, you know these interruptions won't help the treatments any . . . Yes, I know.

*JUST RELAX may be produced by amateur drama groups upon payment of a royalty of \$5.00 to A. L. Laufe, 919 Highview St. Pittsburgh, Pa.

THE BOY WHO DISCOVERED EASTER

An Easter one-act by Elizabeth McFadden
author of "Why the Chimes Rang, etc.

Theme: Easter. Parts: 1 man, 2 women,
1 boy of twelve. Time: 40 minutes.
Simple interior. Any Easter music preferred.

"I was so delighted with *The Boy Who Discovered Easter* . . . It is entertaining and, at the same time, presents in the clearest way the fundamental truth of God and life."—Randolph Ray, Rector of "The Little Church Around the Corner," New York

Price: 40 cents.

Royalty: \$5.00

SAMUEL FRENCH

25 West 45th Street
New York 19, N.Y.

7623 Sunset Blvd.
Hollywood 46, Calif.

Mention Dramatics Magazine

(Dr. Walterson walks to doorway leading to waiting room and listens. He makes no effort to conceal his disappointment.)
JANET: Shall we say Thursday? . . . I see. (Hopefully.) What about Friday? At ten? (Opens appointment book on her desk and writes.) We'll keep it open for you, Mrs. Lanton. (Puts phone back and turns to Walterson.) This is terrible. Mrs. Lanton just cancelled her appointment.
WALTERSON (Disgustedly.): That's wonderful. (Steps into waiting room.) She was one of the few patients who paid cash.
JANET: Don't remind me of cash. I know today's the first of the month.
WALTERSON: Mr. Daveer will remind us soon enough. I'm surprised he hasn't been here already.
JANET: And this was going to be your lucky day. You had two appointments.
WALTERSON: And both of them were cancelled. This psychiatry business certainly isn't what I thought it would be. It's making a neuro-psychiatric out of me.
JANET: It's all my fault. I should have let you take that hospital job, but I was sure you'd be successful as soon as you opened your office.
WALTERSON (Walking over to Janet.): And here we are, flat broke, and Mr. Daveer will be up to collect his rent today — which I can't pay, to say nothing of the salary I owe you.
JANET: Forget about me. After all, darling, I'm your fiancée. (Hopefully.) But can't we put Mr. Daveer off for a few days?
WALTERSON: Not again. He said he had three people who wanted to rent the office already.
JANET: If we could only raise enough to make a down payment on this month's rent.
WALTERSON (Dejectedly.): I could pawn my watch again. The last time I did it I got back to the office and found Mrs. Lanton waiting.
JANET: And she paid cash.
WALTERSON: Well, I guess I might as well pawn the watch. Maybe the charm will work again. (Exits into office and goes to hat rack to get hat.)
JANET (Calling to him.): Maybe it will work so well, someone will come in while you're out.
WALTERSON: Sure. Mr. Daveer, or a bill collector. (Comes into waiting room and walks to door left. Is just about to open door and then rushes back to his office. Speaks rapidly.) Say! I heard someone outside the door. (Runs into office, closes door, puts hat on rack, then runs back to office door to eavesdrop.)
FRANCES (Entering left with Jordine.): Hello, Janet.
(Jordine closes door.)
JANET (Disappointed.): Oh, it's you.
(Walterson registers disgust but continues listening at door.)
FRANCES: That's a fine hello.
JANET: I didn't mean it that way. I was hoping you might be a patient.
FRANCES (Laughingly.): No, I have my own doctor. Janet, this is Dr. Jordine. Herbert, I'd like you to meet my sister, Janet.
JANET: How do you do. Frances has told me a great deal about you.
JORDINE: How do you do.
FRANCES: You remember, don't you, Janet, that I told you Herbert was a psychiatrist. Well, I've been telling him all about the wonders of this office.
JANET (Lowering her voice so that Walterson can't hear her.): Wonders? All you do is wonder when the next —

DRAMATICS MAGAZINE

QUEEN FOR A DAY

A Three-Act Comedy Based on the Famous Radio Program by Special Arrangement with Jack Bailey

Written by

Carl Webster Pierce

Well-known Hollywood radio writer and producer — author of many of Baker's most popular plays.

6 Men 16 Women 1 Interior

Royalty on application

Books, 75 Cents

Here is a stage version of the popular radio program, QUEEN FOR A DAY, starring Jack Bailey, which is heard coast to coast five times a week, by millions of listeners, on more than four hundred radio stations of the Mutual Network.

Special souvenir programs, including photographs of Jack Bailey and interesting shots of actual Queen For A Day broadcasts in Hollywood, are obtainable if desired. These are arranged so that your local printer can easily insert the date and place of your production, and the name of your organization and the members of your cast.

The play is more than just a representation of the radio show. Starting with a mad, delirious version of the radio program, it continues on through the hilariously funny adventures of Jack Bailey and the Queen For A Day, during the length of her amazing reign. It's sheer laugh-provoking satire and nonsense that is hard to beat.

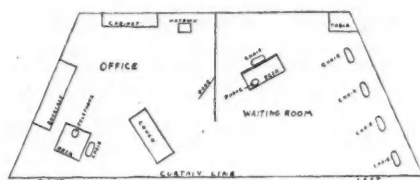
BAKER'S PLAYS

178 Tremont Street
BOSTON 11, MASS.

and

448 So. Hill Street
LOS ANGELES 13, CALIF.

Mention Dramatics Magazine



Stage Diagram for the one-act play, *Just Relax*, by A. L. LAUFE

(The moment Janet lowers her voice, Walter-son is suspicious of what she is saying. He suddenly opens the office door. The moment he does, Janet stops talking.)

FRANCES (Quickly.): Well, Dr. Walter-son, how are you?

WALTERSON: Hello, Frances.

JANET: Jim, this is Dr. Jordine, a friend of Frances'. Dr. Jordine, Dr. Walter-son.

JORDINE (Shaking hands with Walter-son.): How do you do, Doctor. I've heard a lot about you.

WALTERSON (Laughing.): Nothing professional, I hope.

JORDINE: Oh, but it was. I was offered a chance to practice psychiatry in a hospital, but Frances was telling me how well you were getting along and I'm about half convinced now that I ought to practice psychiatry on my own.

WALTERSON (Angrily.): Frances was telling you? (Pauses and glares at Frances.)

FRANCES (Looking at Janet.): Well, Janet told me.

WALTERSON (Reprovingly.): Janet! (Glances at her.)

JANET: Now, Jimmy, I only —

WALTERSON (Turns and walks back into office without giving her a chance to finish.): I'm going out and use the charm. (Closes office door and goes to hat rack.)

JANET (Opens door and follows him into office.): Now, Jimmy, there's no need to get angry. After all, I — (Closes door.)

(During next few speeches, Janet and Walter-son pantomime. They appear to be quarreling.)

JORDINE (The moment Janet has closed the door.): I thought you told me they were engaged, but they act more as if they were married and were having an old fashioned family row. I don't see what upset him.

JANET: This is the first time I've ever seen him angry.

(Walter-son has taken his hat off hatrack and opens office door. As he enters the waiting room, Janet rushes to hatrack and gets her coat. Hastily puts it on.)

WALTERSON (Speaking as he enters waiting room.): I'm very glad to have met you, Dr. Jordine. Sorry I have to rush off like this, but time is very important to me right now. (Exits quickly left before Jordine can answer.)

JANET (Entering waiting room and speaking quickly.): Be an angel, Frances and stay here till I get back.

FRANCES (Bewildered.): But — — but — —

JANET: Someone has to be here to answer the phone. If anybody calls, make an appointment, but don't quote any fees.

FRANCES (Even more bewildered.): But — — but — —

JANET: I've just got to be with Jimmy. I don't want him to do anything foolish. If I just talk to him a few minutes, we'll both be right back. If I don't — (Shrugs her shoulders, exits quickly left and closes door.)

FRANCES (Puzzled.): Well! What do you make of that?

JORDINE: Plenty! He can't be so terribly busy if he walks out during office hours.

FRANCES: But he said he had an appointment.

JORDINE: I'll just bet he did. He didn't sound convincing to me.

FRANCES: I don't know what to think.

JORDINE: Well, I do. (Walks over to desk and picks up appointment book and begins leafing through the pages.) Just as I thought. Look! (Points to page.)

UNCERTAIN WINGS

A Certain Success

A great director says: Pasadena Playhouse I got back to Pasadena to hear glowing accounts of the production of Robert Hill and Floyd Crutchfield's play, *UNCERTAIN WINGS*. I want you all to know that it gave our new student Balcony West Theatre a very fine send-off indeed. As I told you I think it's an excellent script and I was glad to find that our students had done well by it. Cordially,

GILMOR BROWN, Supervising Director

An important playwright says: London, Eng. Let me offer admiration of *UNCERTAIN WINGS*. I'm especially impressed by the dialogue. It's invariably right in character and its mixing of sentiment with humor is nicely proportioned.

HAROLD BRIGHOUSE

A successful teacher says:

A deeply engrossing collection of character studies — the success of the play depends on the sensitivity of both director and players, being therefore an excellent vehicle to develop the more elusive facets of acting.

MURIEL AULT, Geller Theater Workshop Los Angeles, Calif.

A member of the cast says: Binghamton, N.Y. Recently, on May 23rd, our school presented *UNCERTAIN WINGS*. I played the part of Margaret Foster.

I thought that you would be interested to learn the play was a great success and the audience enjoyed it very much. We had a great deal of fun producing it.

We, in the cast, thought the lines were very typical of our age group. You see, it was easy for us to do because the situations were so natural and seemed so real to us.

I hope to become an actress someday and I think I really did try my "wings" in your play. I am enclosing a program and a picture from the paper, which I thought might interest you.

Sincerely,
MARY JANE SNYDER

SAMUEL FRENCH

The House of Plays
7623 Sunset Blvd. 25 W. 45th St.
HOLLYWOOD 46, CALIF. NEW YORK 19, N.Y.

THESPIAN FELT EMBLEMS

Thespians Felt Letter 80c

Consists of rectangular shield, 6 1/2 inches high, 4 inches wide, white felt with 4-inch letter "T". Two masks reproduced in gold silk with word "Thespians" in gold silk letters on blue "T". Blue block letters "The National Thespians Society" above "T", and space for 4 star ratings below "T". Space provided for embroidered Troupe Number in the base of "T".

Thespians Star 5c

Gold felt star measuring one inch in diameter to accommodate space provided for Star Ratings on Felt Letter described above. Pressed on letter with hot iron.

Thespians Insignia 15c

Small insignia in gold felt stamped in blue. Can be worn on raincoats, sweaters, etc. Presented by Troupe to new members at the time of initiation. (Has space at the base of the "T" for embroidered Troupe Number.)

Best Thespians Felt Letter . . . 80c

Thespians Felt Letter with blue lettering "Best Thespians Award" above emblem and year for which award is given in blue figures below emblem.

Thespians Pennant 80c

Pennant in gold felt with blue lettering "The National Thespians Society", measuring 12 inches high, 30 inches long. Space provided for embroidered Troupe Number.

Order must be countersigned by
Troupe Sponsor

The
National Thespians Society
College Hill Station Cincinnati 24, Ohio

Mention Dramatics Magazine

GUIDE TO LEADING STAGE EQUIPMENT AND SUPPLY HOUSES

A one-cent postal card addressed to each firm listed on this page will bring you an attractive catalogue. Write today. MENTION DRAMATICS MAGAZINE

Pittsburgh Stage & Equipment Studios

STAGE CURTAINS
CYCLOPAMA CURTAINS
STAGE LIGHTING

37th and Charlotte Streets
PITTSBURGH 1, PA.

WINDOW DRAPERIES
STAGE SCENERY
STAGE RIGGING

TPS
INC.

THEATRE PRODUCTION SERVICE

ALL SUPPLIES AND EQUIPMENT
FOR THE THEATRE

Write for Catalogue H
10% EDUCATIONAL DISCOUNT

1430 Broadway

New York City

Lights
Costume Rentals
Fabrics
Draperies
Stage Hardware
Make-up
Scenery
Gelatin
Sound Records
Paints
Rigging

COSTUMES by EAVES

A Famous By-Line of the Theatre!

Costume rentals for complete productions or any part thereof, to schools and colleges everywhere. 100,000 costumes in stock — promptly available at very moderate rates. You name the production or general list of requirements — we send full information without obligation.

EAVES COSTUME COMPANY
Eaves Building
151 WEST 46th ST. • NEW YORK 19, N. Y.
Established 1870

STAGECRAFT SERVICE

Scenery — Lighting
Draperies — Dye Drops

Charles H. Stewart & Co.
6-8 College Circle Somerville, Mass.

STAGE LIGHTING

For the College and School Stage
Spotlights, Floodlights, Electrical Effects,
Gelatines, Etc.

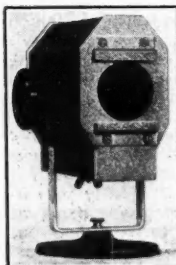
We also manufacture Stereopticons
ORDER NOW

Newton Stage Lighting Co.
253 W. 14th Street New York 11, N. Y.

Something New in Stage Lighting

Gator grips for reflector-type bulbs. Clamps securely to almost anything. Incorporates spring loaded ball joint that automatically holds in any direction. Price with standard lamp socket \$3.75 each

SCHOEN & CROWE
403 West 47th Street New York 19, N. Y.



Marionette
Puppet
Model Stage
Lighting
Spotlights,
Footlights
Border Lights,
Switch Boards

F. A. BOHLING
246 W. 44th St. New York 18, N. Y.
LITERATURE ON REQUEST

FRANCES (Looking in book.): Two appointments this morning. None this afternoon. (Jordine turns page.) None for tomorrow. (Jordine turns page.) None for yesterday. (Jordine turns page.) Or the day before.

JORDINE: That shows you how busy he is.

FRANCES: No wonder he was angry. (Takes book from Jordine and puts it back on desk.) But, Herbert, it wouldn't be that way with you. Think of how wonderful it would be to have an office like this.

JORDINE: And be just like Dr. Walteson. An office and no patients.

FRANCES: Not with you on the job. You've got more nerve appeal than Jimmy (Jordine laughs.) And besides, I could sit at the receptionist's desk and be your assistant.

JORDINE: You'd be a wonderful attraction. All the men would flock in here to see you. (Janet walks to office door, opens it and looks into office. Jordine follows her.)

JORDINE: It would be nice to have a place of my own. (Enters office followed by Frances.)

THEATRICAL GELATINE SHEETS

64 FAMOUS
Non-Fading COLORS
Large Size 20"x24"



Rosco Laboratories
365 Hudson Avenue
Brooklyn 1, N. Y.

"DISTINCTIVE

STAGE EQUIPMENT"

- VELOUR CURTAINS
- CURTAIN TRACKS
- OLIO CURTAINS
- CYCLORAMAS
- AUDITORIUM DRAPES
- PAINTED DROPS
- AND SETTINGS
- CYKE PROPS
- INTERIOR FLATS
- LIGHTING EQUIPMENT
- STAGE HARDWARE
- AND RIGGING
- MOTOR CONTROLS

SPECIAL NOTICE

We have in stock scenic muslin.

KNOXVILLE SCENIC STUDIOS

609-611 Phillips Avenue
KNOXVILLE, TENNESSEE
P. O. Box 412

This is exactly the type of office I would have picked for myself.

(Mrs. Desmythe enters waiting room left. Frances turns, sees Mrs. Desmythe, and quickly closes office door.)

FRANCES: You stay in here. Someone's in the waiting room.

JORDINE (Excitedly.): We've got to get out of here.

(Frances ignores him and goes into waiting room quickly. She closes the office door. Jordine rushes to door and listens.)

FRANCES (Walking to desk.): How do you do. LETITIA (Nervously.): I'm Mrs. Roland Desmythe. I'd like to see the doctor.

FRANCES: Did you have an appointment?

LETITIA: Oh dear, no. I'm much too upset and nervous to bother about little things like appointments. (Walks over to desk.)

Frankly, my dear, I don't have much faith in psychiatrists. My physician recommended that I see one again, but the psychiatrist he recommended is far too busy. His stenographer told me it would be at least three weeks before I could have an appointment. Is the doctor too busy to see me?

FRANCES (Stalling for time.): Well—that all depends on how you look at it.

LETITIA: If he is, there are other psychiatrists. FRANCES (Interrupting.): Were you referring to Dr. Walteson?

LETITIA: Is there more than one psychiatrist in this office?

FRANCES (Lunging in.): Yes, there is. Dr. Walteson is tied up in a clinic, but Dr. Herbert Jordine will be free in just a moment.

(At the mention of his name, Jordine gasps.)

THE THREE H'S

Hooker

Howe

Haverhill

Assure YOU
THE THREE E'S
in Costume Service

Excellent

Economical

Equipment

Write for suggestions and
wardrobe outline for your show

No obligation to you

HOOKE-HOWE
Costume Company

Box 391,

Haverhill, Mass.

Mention Dramatics Magazine

LONGMANS' DRAMAS

ICEBOUND

The Pulitzer Prize play by Owen Davis. One set. 6W, 5M, 1 Boy or Girl. "Icebound" is well worth the time and effort required . . . We feel particularly happy at having had such a successful play as our first drama."—T. L. Henrichsen, Vallejo Sr. High and College, Vallejo, Calif.

MAGNIFICENT OBSESSION

Dramatized from the best-selling novel by Lloyd C. Douglas on which the motion picture was based. One set. 5W, 5M, and extras.

"A brilliant success."—Miss Donna H. Burns, Bath High School, Osborn, Ohio.

"The stage play had a tremendous appeal."—J. F. Smith, Otterbein College, Westerville, Ohio.

WHITE BANNERS

Based on the motion picture, a Cosmopolitan Production, released by Warner Bros. From a novel by Lloyd C. Douglas. One set. 4W, 6M and extras.

"Our audience considered this the best performance our club has given in several years."—Miss Marjorie Volkel, The Footlite Club, Fort Worth, Texas.

Book for each cost 90¢ apiece.

Director's Manuscripts.

Ask for a free descriptive play catalogue.

LONGMANS' GREEN & CO.

55 Fifth Avenue

New York 3



Thespian Jewelry and Stationery

PINS or CHARMS

Insignia 20% Tax

Plain Sterling Silver	\$1.25
Plain Gold Plated	1.50
Sterling Silver, 3 Pearls or 3 Sapphires	2.25
Gold Plated 3 Pearls or 3 Sapphires	2.50
Sterling Silver, 8 Pearls or 8 Sapphires	3.25
Gold Plated, 8 Pearls or 8 Sapphires	3.50
10K with 3 Sapphires	4.00
10K with 3 Pearls	4.75
10K with 8 Sapphires	5.25
10K with 8 Pearls	7.25
New Key K3506, with Key Ends, Sterling	2.00
Gold Plated	2.25

GUARDS

Sterling Silver, N.	\$.75
Gold Plated, N.	.75
Wreath Guard, gold plated	.90
Wreath Guard, sterling	.90
10K N. Guard	2.00
Star and Wreath Dangle, gold plated	.50
Star and Wreath Dangle, sterling	.50

All orders for Thespian Jewelry must be countersigned by the National Secretary-Treasurer, College Hill Station, Cincinnati, Ohio.

SPECIAL THESPIAN STATIONERY

Monarch flat sheet, 7/4x10 1/2 white ripple. No. 1229-43
Colgate folded sheet, 5/4x7 1/4 white vellum. No. 1226-43

Prices: 2 quires\$2.00
10 quires or more\$.85 per quire

Minimum order—two quires. Postage in addition. Mention fraternity when ordering.

Your copy of the new Balfour Blue Book postpaid on request.

L. G. BALFOUR COMPANY
ATTLEBORO, MASSACHUSETTS

Mention Dramatics Magazine

LETTITIA: I've never heard of him. Is he competent?

FRANCES: Very. I'm sure he's the man for you. He's quite a specialist, particularly for younger women like you.

(Jordine groans.)

LETTITIA: He sounds charming, utterly charming. (Smiles.)

FRANCES: He is. And you'll be surprised, too. He's quite a young man.

LETTITIA: Really? That's most interesting.

FRANCES: I'll see if he can take care of you right away.

LETTITIA: Thank you so much.

(Frances walks to door leading into office and knocks. Jordine braces himself against door to keep it closed. Frances tries to open door and realizes what Jordine is doing. Again she knocks on the door.)

FRANCES (Menacingly.): Doctor Jordine!

JORDINE (Weakly.): What is it?

FRANCES: May I come in? It's very important.

JORDINE (Resignedly.): Very well.

(Jordine opens door. Frances enters office quickly and closes door. Mrs. Desmythe opens purse, checks her make-up and fusses with her hair, then retouches her make-up.)

JORDINE (The moment the door is closed.):

This is a fine mess you've got me into. Here I am in another man's office and you —

FRANCES (Interrupting.): What's the big idea of trying to keep me out? This is our big chance and you know it. We can't let this patient get away. If you don't need the money, Jimmy Walteson certainly does.

JORDINE: But suppose he comes back and finds me treating his patient?

FRANCES: What has he got to lose? She doesn't want to wait. He's not here to take care of her and you are. Now don't tell me you don't know what to do.

JORDINE (Mightily.): Of course I know how to handle a patient.

FRANCES: That's the attitude. Here, let me take a good look at you.

(Frances walks over to Herbert and straightens his tie and pocket handkerchief. Mr. Daveer enters left and closes door. He is holding rent bill in his hand. Mrs. Desmythe looks up at him and then continues with her make-up. Daveer is surprised to see her. He walks back to door left as if to exit and then changes his mind.)

FRANCES: There, now. You look better. Don't forget to turn on the charm, but remember to act business like.

JORDINE: Thank you, darling.

(Frances exits into waiting room. Jordine goes to desk right and sits.)

DAVEER (As Frances enters.): I'd like to see the doctor.

FRANCES: Certainly, but would you mind waiting? Mrs. Desmythe is ahead of you.

DAVEER (Taken aback.): But I only want to get my —

LETTITIA (Witheringly.): My good man, we're all anxious to see the doctor. That's why we come to psychiatrists. But we must try to control our nerves.

DAVEER: You mean you're a patient?

LETTITIA (Haughtily.): Most assuredly.

DAVEER: Then I'll see him about his bill later. (Hands bill to Frances.) Just give him this.

FRANCES (Without looking at the paper.): I'll be with you in a moment. Right this way, Mrs. Desmythe.

(Frances opens office door. Mrs. Desmythe enters office followed by Frances. As soon as they are in the office, Daveer exits left. Jordine rises and faces the women.)

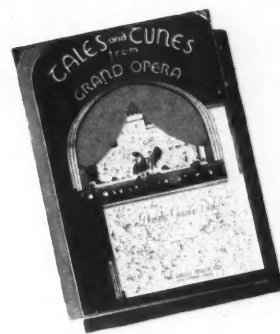
FRANCES: Doctor Jordine, this is Mrs. Roland Desmythe.

(Jordine nods.)

LETTITIA (Appraisingly to Frances.): Yes, my dear, I think you're right. He is the doctor I wanted to see.

JORDINE: Won't you make yourself comfortable?

LETTITIA: (Going to chair right.): Thank you.



NOTHING LIKE IT!

Tales and Tunes from Grand Opera

By

Dorothy Gaynor Blake

Sixteen well-known melodies from famous Grand Operas with brief stories, cast, etc.

CONTENTS

Contains Themes from Aida, Carmen, Cavalleria Rusticana, Faust, Hansel and Gretel, Lohengrin, Lucia di Lammermoor, Pagliacci, Le Prophete, Rigoletto, Romeo and Juliet, Sadko, Samson and Delilah, Tales of Hoffman, Tannhauser and Il Trovatore.

Price 75 cents

LIGHT AND ROMANTIC OPERA

IN TALE AND TUNE

Contains beloved themes from 15 famous Light Operas together with stories, pictures and lyrics.

Price \$1.00

Entertaining OPERETTAS

THE LADY OF THE TERRACE
Musical Comedy in Two Acts ..\$1.25

THE WISHING WELL
Musical Comedy in Three Acts 1.00

ALI BABA AND THE FORTY THIEVES
Musical Comedy. Prologue and an Epilogue 1.00

THE BELLE OF BARCELONA
Musical Comedy in Three Acts 1.25

LELAWALA or THE MAID OF NIAGARA
Dramatic Operetta in Three Acts 1.50

Prices in U. S. A.

Write for Complete Catalog.

... The ...

Willis Music Company

124 EAST FOURTH STREET
CINCINNATI 2, OHIO

Mention Dramatics Magazine

SEND FOR OUR
1948
CATALOG

OF
HUNDREDS
OF
SUCCESSFUL PLAYS
FOR

SCHOOLS, CHURCHES,
and LITTLE THEATRES



THE NORTHWESTERN PRESS
2200 PARK AVENUE
MINNEAPOLIS 4, MINNESOTA

FOR
**SOUND
EFFECTS**

That assure a perfect professional performance by providing maximum realism.

**MAJOR
SOUND-EFFECT RECORDS**
Meet Every Stage
Production Need

All Major Sound Effect Records are 10-inch, double-face, lateral cut, 78 R.P.M. They are recorded from life on film, then waxed; Quick-cued wherever advantageous. Playable on any phonograph or turntable.

Write for FREE Catalog — Today

MAJOR RECORDS

DISTRIBUTED BY
THOMAS J. VALENTINO, Inc.
1600 Broadway, Dept. DM-1
New York 19, N. Y.

CANADIAN DISTRIBUTOR:
International Recording Service
56-58 Wellington Street East, Toronto, Ont., Canada

Mention Dramatics Magazine

GUIDE TO LEADING SCHOOLS OF SPEECH AND DRAMA
When you answer any of these advertisements, mention DRAMATICS MAGAZINE

ITHACA COLLEGE

Department of Speech — Drama
ENGLISH . . . DRAMATIC ART . . . SPEECH . . . RADIO
Professional and Academic training leading to BS, MS, BFA, MFA degree.
Graduates may be certified to teach.
College has its own broadcasting facilities.

VICTOR L. F. REBMANN, Dean, Ithaca College, Ithaca, N. Y.

PASADENA PLAYHOUSE
School of the Theatre

Start your career right in America's foremost theatre-school. Stage, screen, radio, television. \$900,000 plant. 4 stages. Hollywood, Broadway scouted. Semesters start Jan., April, July, Oct. Two-year course to degree. Address General Manager, 44 S. El Molino Ave., Pasadena, Calif.

GOODMAN
MEMORIAL SCHOOL OF
THEATRE *Drama*
HARRICE GRESH, Ph.D.
Head of the School
MARY AGNES DOWE
Assistant Head
**ACTING, RADIO,
DIRECTING, DESIGN**
Acting Company for Advanced Students
S.F.A. and M.F.A. Degrees
For Information Write:
LOUISE DALE SPOOR, Registrar
Dept. T, Goodman Memorial Theatre, Chicago 3
THE ART INSTITUTE OF CHICAGO

School of Drama
UNIVERSITY OF WASHINGTON
SEATTLE, WASH.

- Complete Curriculum leading to B.A. and M.A. Degrees.
 - Operating Showboat and Penthouse Theatres.
- GLENN HUGHES, Executive Director

OHIO UNIVERSITY
SCHOOL OF DRAMATIC ART AND SPEECH

Dramatic Production
Radio, Speech, Speech Correction
A.B., B.F.A., M.A., M.F.A. degrees
Regular Schedule of Production in University Theatre and Playshop
For information write C. E. Kantner, Director
Athens, Ohio

School of the Theatre
University of Denver

Majors in Acting, Directing,
Production

Courses Leading to
B.A., M.A., and Ph.D.
DENVER, COLORADO

JORDINE (*Quickly*): Oh, no. The divan, if you please. We psychiatrists prefer to have the patient relax.

LETITIA: Certainly. How stupid of me to forget. (*Removes hat and starts to settle down on divan.*)

JORDINE (*To Frances*): I'll call you when I need you, Miss Fane.

FRANCES (*None too pleased*): Yes, Doctor. (*Makes grimace at Jordine and exits into waiting room. She looks for Mr. Daveer and then looks at paper in her hand. Gasps.*) That was the landlord. (*Starts to run back into the office and then realizes that Jordine is busy. Paces up and down. Then goes to receptionist's desk and sits.*)

(*Mrs. Desmythe is comfortably settled on divan by this time. Jordine has taken chair from desk and placed it in back of divan so that he is sitting to right of Mrs. Desmythe's head.*)

JORDINE: Now then, we must have your case history. Your name and address?

LETITIA: Letitia Desmythe, Suite 32, Cornish Aylesboro Apartments.

JORDINE: Your age?

LETITIA (*Reluctantly*): Is that necessary?

JORDINE (*Getting up and taking her hand*): Now, my dear Mrs. Desmythe. You must have confidence in me. After all, I want to help you.

LETITIA (*Coyly*): Well, there's no reason why I shouldn't tell you. I'm thirty.

JORDINE (*Gasping*): Thirty?

LETITIA (*Deciding she has gone too far*): Five.

JORDINE (*Goes back to chair and sits down*): Now just relax and tell me why you've come here.

LETITIA: Doctor, I'm going through a most difficult emotional strain. (*Sits up.*)

JORDINE (*Soothingly*): Just sit back and relax. Close your eyes and start talking.

LETITIA (*Obeying*): I'm worried. It's about my husband. I have the strangest feeling that he has lost interest in me.

(*Mr. Desmythe enters left.*)

JORDINE: When did you first notice that?

LETITIA: Several months ago. He was always terribly jealous of me, and then one night I had the strangest dream. (*She pantomimes with Jordine until her next indicated speech.*)

FRANCES: May I help you?

ROLAND: I'm looking for my wife, Mrs. Roland Desmythe. Is she here?

FRANCES: Why, yes. She's in the doctor's office now.

ROLAND (*Angrily*): She is? Is she? I want to see her right away.

FRANCES: Won't you have a seat? The doctor will be through in a few moments.

ROLAND: Why can't I see her now?

FRANCES: You might interrupt. Won't you sit down and wait?

ROLAND: I'll give her five minutes, that's all. (*Amanda Forrest enters dramatically left.*)

(*She glances around the office and then walks slowly to Janet's desk.*)

AMANDA (*Dramatically*): This is a psychiatrist's office, isn't it?

FRANCES: Yes, it is.

AMANDA (*Gesturing exaggeratedly*): Ah, at last my search is ended. I have found my Utopia.

ROLAND: Humbug!

AMANDA (*Faces Roland*): My good man, if you scoff at the miracles of psychiatry, why, pray tell, are you here.

ROLAND (*Pointing to office*): My wife's in there.

AMANDA (*Knowingly*): You've driven her to it, but she will find help. (*Turns to Frances.*) How soon may I have an appointment?

FRANCES: In just a little while. Won't you sit down and wait?

AMANDA: Thank you, my dear.

(Amanda goes to chair at extreme left, sits down, opens manuscript she is holding and begins reading. Roland starts to edge over to see what she is reading.)

LETITIA (Suddenly speaking louder as if it were right in the midst of a sentence.): And then, doctor, I knew. Even though it was a dream, I knew! Suddenly I felt the terror of the situation and I screamed. Just like this. (Before Jordine can stop her, she shrieks.) Help! Help!

ROLAND (Shouting.): My wife!

(At the same time, Amanda drops her manuscript. Frances jumps up to stop Roland who barges into the office, but she is too late.)

ROLAND (Entering office shouting.): Letitia! What's wrong?

(Frances enters office and closes door. Jordine has jumped to his feet.)

LETITIA (Sitting up.): Roland! What are you doing here?

ROLAND: I heard you call for help. (Threateningly to Jordine.) Why was she screaming? (Amanda has picked up her manuscript and begins reading again.)

JORDINE: Mrs. Desmythe was telling me about her dream.

LETITIA (At the same time.): Roland, for heaven's sakes, do be sensible.

ROLAND: What do you mean, be sensible? Weren't you calling for help?

LETITIA: That was part of my dream. Why don't you go back into the waiting room and relax.

ROLAND (Stubbornly.): If I thought anything had happened to upset you, I'd —

LETITIA (Interrupting.): Here I was, right in the midst of telling the doctor about my dream, and you spoiled everything.

ROLAND (Puzzled.): Well, I —

JORDINE (Quickly.): Nothing has been spoiled, Mrs. Desmythe. Your husband's actions are perfectly understandable. I would have done the same thing under the circumstances. (To Mr. Desmythe.) Your wife is really a very high strung woman and I think we can cure her nervousness, but I need your co-operation.

ROLAND: You mean that I'm the cause of my wife's nervousness?

JORDINE: I can give you a much better answer as soon as I've analyzed her dream.

FRANCES (Saucily.): Won't you come into the waiting room, Mr. Desmythe?

JORDINE: We will be finished here very shortly. (Roland looks at Jordine, then at Letitia, shrugs his shoulders and walks to the door. Frances follows him into the waiting room and closes the door. Next scene is pantomimed as Frances finally persuades him to sit in chair next to Amanda.)

LETITIA (When others are out of the office.): I can't understand it. Roland actually seemed jealous. He hasn't acted like that in months.

JORDINE: You see, Mrs. Desmythe, your fears were all in your mind. You must learn to control your emotions. You must learn to relax.

LETITIA: If I thought for one moment that my coming here would make Roland jealous, I'd be here every day. (Fusses nervously with her hands.) But I can never be certain of just what Roland will do.

JORDINE: I'm not here to make your husband jealous. The only thing I can do is help you relax. Now your dream proves several things.

(Jordine and Letitia pantomime during next few minutes as action swings back into waiting room. Amanda has been reading script. Suddenly she lowers it and begins speaking. She is reciting the lines of her play.)

AMANDA (Dramatically.): No, no. I can't go on like this. (Frances and Roland are startled.) This is too much to ask of anyone.

ROLAND (Quickly.): Is something wrong?

AMANDA (Ignoring the interruption and continuing dramatically.): You ask me that—knowing what you do? (Pauses for a moment. Frances and Roland stare at each other in bewilderment.) You have the audacity to ask me that! But why am I surprised? I should have known.

ROLAND (Tapping her on shoulder.): Are you talking to me?

AMANDA (Snapping out of the dramatic mood.): Of course not.

FRANCES: Then you must have been speaking to me.

AMANDA: I was speaking to no one. I was reading my lines.

ROLAND: You do look like an actress at that.

AMANDA: My good man, I am Amanda Forrest. (Frances gasps.)

ROLAND: Not the famous Amanda Forrest I saw last year in that great play —

AMANDA (Interrupting.): There is only one Amanda Forrest.

ROLAND: I thought you looked familiar, but you're so much younger offstage. (Amanda smiles.) I would never have interrupted you if I had known. Won't you continue your reading?

AMANDA (Tragically.): The spell has been broken.

ROLAND: I'm very sorry.

AMANDA: And yet, I might lapse into the mood again. (To Frances.) How soon will the doctor see me?

FRANCES: Any moment now.

AMANDA: Would you mind asking him, my dear? I have a rehearsal and I don't want to be late. Of course, I should be at the rehearsal now, but a late entrance is so impressive. (As Frances rises, Amanda turns to Roland.) Now if you really want to atone for your interruption, you could help.

ROLAND: I'd be delighted.

AMANDA (Hands him the script.): Just read the cues to me. And please, please don't prompt. (Frances goes to office door and knocks on door. During next scene Roland and Amanda pantomime.)

JORDINE: Come in. (Frances enters office.) Yes, Miss Fane?

FRANCES (Motioning to Jordine.): May I see you for a moment?

JORDINE: Certainly. (Walks over to Frances.)

FRANCES (Whispering.): You've got another patient waiting. An important one.

JORDINE (Whispering.): This is a fine mess. You'd better stay in here. I need your help. I'm just about finished. (Walks back to Letitia.) And that, Mrs. Desmythe, is my diagnosis.

LETITIA (Sitting up.): It's so true, doctor. You're such a help.

JORDINE: We should be able to cure you completely in several months.

LETITIA (To Frances.): You must schedule me for another appointment immediately. I can scarcely wait to come back again. I feel so much better.

FRANCES: Certainly, Mrs. Desmythe. I'll take care of the appointment.

LETITIA (Getting up and adjusting her hat.): Oh, yes, there is one other thing. I hope you won't think I'm too mercenary, but what are your fees?

(Jordine and Frances look at each other and then speak simultaneously.)

JORDINE: Two —

FRANCES: Twenty —

(Jordine and Frances both pause in amazement.)

LETITIA: I beg your pardon?

FRANCES (Plunging in.): Twenty dollars.

LETITIA: For the first treatment, of course.

JORDINE: Of course. The two I said was two hundred dollars for the entire series of treatments.

(Frances sighs with relief.)

LETITIA (Opening purse.): I'd rather my husband didn't know about these bills, so I'll pay for them. (Rummages through purse.) I've forgotten my check book but I'm sure you would have no objection if I paid in cash.

LET

"The HOUSE That HELPS" HELP YOU!

In living up to our slogan, we have always looked upon prompt service as the first step toward real helpfulness. We find, as a result of this policy, that we have become as famous for FAST ELD-RIDGE SERVICE as for the high quality of the plays, entertainments, operettas and other items we sell.

Among "other items" you will find a complete selection of make-up material, wigs, beards, masks, powders, grease paint and the outstanding "Amateur Make-up Chartbook", as well as helpful publications on directing and staging your production.

Write for our big FREE
catalog.



Eldridge

ENTERTAINMENT HOUSE, INC.
PUBLISHERS

FRANKLIN, OHIO D-1

Western Office: Denver 2, Colo.

Mention Dramatics Magazine

SOME GOOD ONE-ACT PLAYS NON-ROYALTY

THE BISHOP AND THE CONVICT

Pauline Phelps. Founded on an incident in "Les Miserables." 3 m. 2 f. Int. 25 min. The story is a familiar one of Jean Valjean stealing the bishop's candlesticks, and the general character of the bishop is beautifully portrayed. 50¢

THE VIOLIN MAKER OF CREMONA

An adaption by Pauline Phelps. 3 m. 1 f. Int. 30 min. This acting version of the play by Francois Coppee is much in demand for contests and other programs 50¢

TOM SAWYER WINS OUT

Pauline Phelps. A comedy dramatized from incidents in Mark Twain's famous story, "The Adventures of Tom Sawyer." 4 m. 4 f. and extras. Int. 30 min. A comedy that will meet with hearty applause and laughter wherever produced 50¢

HERBIE AND THE MUMPS HERBIE MAKES THE TEAM HERBIE'S FIRST DATE HERBIE THE HERO

Marjorie M. Williams. Among the most popular 'teen age comedies offered. Each 50¢

DEAR LADY, BE BRAVE

Comedy by Lloyd L. Shelton. 3 m. 3 f. 25 min. Scene: a doctor's office. A truly comic situation and clever lines. 50¢

WHY—HUBERT!

Albert Van Antwerp. Comedy, 4 m. 4 f. also a boy of 10 and a girl of 6. 25 min. 50¢

THE TELL-TALE HEART

Pauline Phelps. Drama. 4 m. 30 min. A true dramatization of Poe's story. 50¢

LITTLE OSCAR

Albert Van Antwerp. Comedy. 2 m. 2 f., and two baby buggies. Int. 25 min. 50¢

EDDIE GREETS A HERO

Kathryn Wayne. A comedy of youth. 2 m. 4 f. Int. 25 min. 50¢

MAN WITHOUT A COUNTRY

Miss Phelps' adaption from Hale's story is, we believe, the very best patriotic play offered. 5 m. 2 f. (Can be easily doubled). Int. 30 min. 50¢



Wetmore
Declamation Bureau
1631 South Paxton Street
Sioux City 20, Iowa

Mention Dramatics Magazine

FRANCES (Quickly.): Oh, no indeed. (Letitia hands Frances \$20 bill.) Would you care to come into the waiting room now? I'll give you a receipt and schedule your next appointment.

LETITIA: Certainly. (To Jordine.) And thank you, doctor. You've been wonderful. I must tell all my friends about you. You won't let Dr. Walteson take over my case, will you?

JORDINE (Weakly.): I'll try not to.

LETITIA: If you do, I'll discontinue the treatments.

(Frances opens office door and Letitia exits into waiting room followed by Frances. Jordine goes to desk right and writes note at desk until Frances returns. Just as Letitia enters, Roland and Amanda are in the midst of rehearsals.)

ROLAND: But I love you, I tell you. I love you.

LETITIA (Gasping.): What's this?

(Frances closes office door.)

AMANDA: You've known me such a little while. You mustn't be rash or impetuous. After all your wife — —

ROLAND: What about my wife?

LETITIA (Shouting furiously.): Yes: What about your wife?

ROLAND (Looks up, sees Letitia, speaks calmly.): Are you finished, Letitia?

LETITIA (Furiously.): I should say not! I haven't even started. What's going on here?

ROLAND: I was assisting Miss Forrest. What's wrong with you? You seem upset.

LETITIA: You have the nerve to ask me after what I just heard?

AMANDA (Laughing.): Why you must have heard us rehearsing.

LETITIA: Rehearsing for what?

ROLAND: Miss Forrest was rehearsing for a new show and I was cueing her in.

LETITIA: Of all the weak alibis I've heard, this is the worst.

FRANCES (Interrupting diplomatically.): It's all my fault, Mrs. Desmythe. I should have told you. Miss Forrest must rush from here directly to the theatre for a rehearsal. Surely you recognize the celebrated Amanda Forrest. (Amanda smiles and Letitia nods weakly.) Miss Forrest is rehearsing for her new show and since she couldn't get in to see Dr. Jordine because you were already in there, it was most gallant of Mr. Desmythe to assist her in reading her lines.

LETITIA (Not fully convinced.): Oh, is that so?

AMANDA: Your husband did beautifully. He read with such perfect expression.

(Roland hands Amanda the script.)

LETITIA: Indeed he did. He fooled me.

AMANDA (Rising and speaking dramatically.): The fact that I deceived you is not uncommon. So few people know when I'm acting. I do it so naturally that I must have inspired your husband, too.

LETITIA (None too pleased.): I presume that's it.

FRANCES: I'll tell the doctor you're waiting, Miss Forrest.

AMANDA: Thank you. (Amanda pantomimes dramatically to Letitia and Roland as Frances enters office and closes door.)

FRANCES: Get prepared for a shock. The great Amanda Forrest is outside. It's just one patient after another.

JORDINE (Dejectedly.): Sure, and any minute now Walteson will be back.

FRANCES: I don't see why he should complain. I've got twenty dollars for him.

JORDINE: And we're right back where we started.

FRANCES: Oh, no we're not. I've got an idea.

JORDINE: Not another one! This one has me in enough trouble already.

FRANCES (Ignoring him, opening office door and Calling into waiting room.): Wont you come in, Miss Forrest?

AMANDA: Thank you, my dear.

(Amanda enters office dramatically. Next scene is pantomimed. Jordine nods and

then motions her to couch. She settles herself. Jordine takes pad and pencil and sits in back of her as he did for Mrs. Desmythe. While Amanda pantomimes, Jordine writes. Frances walks back into office and closes door.)

FRANCES (Going to desk.): I'll give you your receipt, Mrs. Desmythe, and I'll check on your next appointment. (Opens appointment book.)

ROLAND: You mean you're coming back here again?

LETITIA: Yes, and not with you! If I ever come back here and find you reading love scenes to actresses, I'll — (Pauses.)

ROLAND: Why, Letitia, you're jealous.

LETITIA: Of course I'm jealous. What wife wouldn't be?

FRANCES: When would you like to make your appointment, Mrs. Desmythe?

LETITIA: When can the doctor see me? He must be terribly busy.

FRANCES: He is, but I can always manage an appointment for you. Would next Friday at ten be all right?

LETITIA: Must I wait that long? Couldn't we make it Thursday?

FRANCES: Thursday, then. The same time. (Writes in appointment book, then writes receipt and gives it to Letitia.)

LETITIA (To Roland.): And before you start complaining, I want to tell you that I'm coming here for a series of treatments.

ROLAND: Why certainly, my dear. If Amanda thinks enough of psychiatrists to make a trip here — —

LETITIA (interrupting.): Amanda? You call her Amanda now, do you?

(Roland laughs as Mr. Daveer enters quickly left.)

DAVEER (The moment he enters.): How about seeing the doctor now?

FRANCES: I'm terribly sorry, but he has another patient in there.

LETITIA: You poor man. You were out here before and left. You missed your appointment. You really must wait for Dr. Jordine. He's marvelous.

DAVEER: Jordine? Maybe I'm in the wrong office.

LETITIA: Oh, no. This is the right place. This man is wonderful. (To Frances.) I'll see you next Thursday at ten.

ROLAND: Yes, we'll see you.

LETITIA: Oh, no, we won't. I'm coming here alone. (Keeps talking until she and Roland exit.) I don't want any more of these rehearsals. They sound entirely too convincing for me. (Exits left followed by Roland.)

DAVEER: What's she talking about? Dr. Jordine, she said. This is Dr. Walteson's office.

FRANCES (Quickly.): Certainly. And about your rent, I have twenty dollars in cash I could give you. I don't want to bother the doctor now, but I can give you a check for the full amount later in the day.

DAVEER (Astonished.): You mean you want to give me a partial payment?

FRANCES: I'd rather not. I'd much prefer to give you the full amount.

DAVEER: Well, I'll think about it. I'll be back. (Exits left.)

AMANDA: And so you see, Doctor, why psychiatry is so essential to me. I couldn't possibly undertake a new show, new lines to learn, tedious rehearsals, unless I was completely sure.

JORDINE: You mustn't let your imagination rule you, Miss Forrest. You mustn't live in a theatrical world all the time.

AMANDA: If you could only help me.

JORDINE: I think I can.

(Jordine and Amanda pantomime. Walteson and Janet enter left. Both look unhappy. The moment Frances sees them she nervously walks to office door and then turns and faces them.)

WALTERSON (As he enters.): Well, at least we tried.

JANET: Don't be discouraged. We'll manage to get the rest. (To Frances.) Thanks for staying. I don't suppose anyone called.

WALTERSON: It doesn't matter. I couldn't raise enough money on my watch to pay the rent. (*Walks towards office door.*) I'm fifteen dollars short.

FRANCES (*Stopping him.*): You can't go in there now.

WALTERSON (*Stunned.*): What?

FRANCES (*Pleading.*): Please don't go in there. Let me explain.

WALTERSON: Maybe you'd better. After all, this is my office, isn't it?

FRANCES: I know I shouldn't have made him do it. I'm sorry. Maybe I shouldn't have have tricked him like that, but it was for your good, too.

WALTERSON: Tricked who? Will you please get to the point?

FRANCES (*Slowly.*): Well, it was like this — — DAVEER (*Entering left and speaking rapidly.*): I've changed my mind. Oh, there you are, doctor.

WALTERSON (*Apologetically.*): Mr. Daveer, about the rent — —

DAVEER (*Interrupting.*): I've come back for that partial payment your secretary offered me.

WALTERSON (*To Janet.*): What partial payment?

JANET (*Bewildered.*): I didn't offer you anything, Mr. Daveer.

DAVEER: Not you. (*Points to Frances.*) She did.

WALTERSON: I can't let you use your money, Frances.

DAVEER: I don't care whose money it is. She offered me twenty dollars and I've decided to take it. With all those patients I've seen in here this morning, I should have known you were making money.

FRANCES (*Quickly.*): Yes, doctor. Mrs. Desmythe paid part of her bill. (*Hands \$20 to Walterson.* *Whispers.*) Take it. I'll explain later.

WALTERSON: Why that makes — — (*Stops. Straightens up, takes bills out of his pocket, and then speaks in very business like tone.*) Suppose I pay you the full month's rent, Mr. Daveer. (*Hands him the money.*)

DAVEER: Good. Here's your receipt. (*Takes receipt out of his pocket.*) I had it made out. I knew you'd pay the rent when I saw all those people. (*Exits left.*)

JANET: All what people? Am I hearing things? FRANCES: That's what I've been trying to tell you. First there was Mrs. Roland Desmythe. I made Herbert take care of her and she paid twenty dollars for her first treatment.

WALTERSON: Twenty? I only charge ten.

FRANCES: You don't charge enough then. And Amanda Forrest is in there.

JANET: You mean the actress?

WALTERSON: But who—how—I'm all confused.

FRANCES: I couldn't let those people get away. I made Herbert take care of them. He's in there with Miss Forrest now. He's a wonderful psychiatrist.

WALTERSON: He's a magician! Gosh, I'd like to know how he's getting along with Miss Forrest.

JANET: Why don't you call him out?

FRANCES: Let me do it. If he sees either of you, he'll get upset.

(*Frances knocks on office door. Jordine rises from chair, walks to door and opens it.*)

JORDINE (*Sees Walterson. Turns to Amanda.*): Will you pardon me for a moment?

AMANDA: Is something wrong, Doctor?

JORDINE (*Trying to be calm.*): Nothing serious, Miss Forrest.

(*Jordine steps aside and motions for Walterson to enter office. Walterson walks in quickly. Janet and Frances listen intently in the waiting room.*)

WALTERSON (*Quickly.*): How do you do, Miss Forrest. I'm Dr. Walterson. I'm sorry I wasn't here to take care of you.

AMANDA: But my good man, I didn't come here just to see you. By chance I was pass-

ing and noticed this was a psychiatrist's office, but Dr. Jordine is just the man for me. He's so understanding.

WALTERSON (*Taken aback.*): I'm glad to hear of that.

AMANDA: You're really to be congratulated on having him associated with you. I can scarcely wait to get back to the theatre and tell the cast about him.

JORDINE: Perhaps you'd like Dr. Walterson to continue with your case, Miss Forrest.

AMANDA: Why of course not. I've told you so much, Dr. Jordine. I simply couldn't go through all that again.

WALTERSON: Naturally. Would you excuse me just for a moment so that Dr. Jordine and I may have a short conference?

(*Amanda nods and both men go into waiting room. Walterson closes door. From here to final curtain action and dialogue must be swift.*)

JORDINE: Gosh, I know you must be angry.

WALTERSON: Angry? Say, I don't know how to thank you. You've saved my practice. I'd like to make you a proposition, only — —

FRANCES (*Eagerly.*): Go ahead and make it.

WALTERSON: Would you like to share this office? I mean, be my partner?

JORDINE: Your partner? Wonderful. It's a deal. (*Holds out hand to Walterson. They shake hands.*)

WALTERSON: You'd better go back in and finish with Miss Forrest.

JORDINE: Come in with me. I've got an idea. (*Phone rings. Both Frances and Janet reach for phone. Both laugh. Janet picks up phone.*)

JANET: Dr. Walterson's office . . . (*Jordine and Walterson enter office and close door.*)

JORDINE: Miss Forrest, I hope you won't mind, but I'd like Dr. Walterson to sit in on your case, too. I've just been telling him about it. It's really a most unusual case.

AMANDA (*Flattered.*): Do you really think so? I always knew I'd need two psychiatrists. My life is so complex.

JORDINE: Indeed it is. But with the great demands you make on your nerves, Miss Forrest, that's easily understood.

AMANDA (*Closing her eyes.*): I had no idea psychiatry could be so helpful.

(*Jordine, Amanda, and Walterson pantomime until curtain.*)

JANET: Yes, Mrs. Lanton . . . No, I'm sorry. Dr. Walterson is busy right now. I couldn't interrupt him. You see, Amanda Forrest, the actress is . . . Oh, yes, she comes here regularly . . . Why certainly, Mrs. Lanton.

Tomorrow at ten? No, you'd better make it eleven. Thank you. (*Puts phone back on desk. Turns to Frances but before she can speak phone rings. She answers.*) Dr. WALTERSON's office. Dr. Jordine? Yes, he's here.

You say Mrs. Desmythe recommended you? (*Winks at Frances.*)

BOTH GIRLS (*At once.*): Oh, Frances! Oh, Janet!

FRANCES: It's going to work!

JANET: I believe it is!

Quick Curtain

AUDIO-VISUAL GUIDE

Formerly "Film & Radio Guide"

Edited by William Lewin, Ph.D.

A Magazine for Teachers of
Dramatics Interested in
AUDIO-VISUAL EDUCATION

Published by
Educational & Recreational Guide, Inc.
172 Renner Avenue, Newark 8, N. J.

SINGLE COPY, 35¢
\$3.00 a year; two years, \$5.00

Mention Dramatics Magazine

FOR JANUARY RELEASE

Two New Three-Act Plays

WHEN I WAS GREEN

Guernsey LePelley's ebullient farce-comedy, titled from Shakespeare's ". . . In my salad days, when I was green in judgement." The cast: 6 M. 8 W., with several light assignments. There are many quotable lines in this play — lines that are likely to be bandied about the corridors. Investigate it now for your Senior play.

Books, 75¢ each. Royalty on percentage, or flat rate will be quoted.

OH FATHER!

William Ellis Jones's provocative comedy for a cast of girls, ten, to be exact. With Richmond, Virginia as a background, banker Baynard's effervescent family exhibits, in the course of an interesting hour and three-quarters, some of the best and some of the worst intentions. But the final score is most satisfactory. First produced at Sullins College, Bristol, Virginia, it was pronounced by the director, Edith Emily Humphrey, "a perfect comedy for an all-girl cast."

Books, 75¢ each. Royalty on percentage, or flat rate if requested.

• • •

SPECIAL GUEST

A compelling new one-act drama, by Donald Elser, author of the sensation-ally successful contest-winner, **Balcony Scene**. Tested thoroughly at Youngstown College. The set is simplicity itself. The cast is made up of 3 M., 2 W. Watch for further details in the January **Lagniappe**, Row-Peterson's little drama newspaper with the big circulation.

Books, 50¢ each. Royalty, \$5 per performance.

IMPORTANT

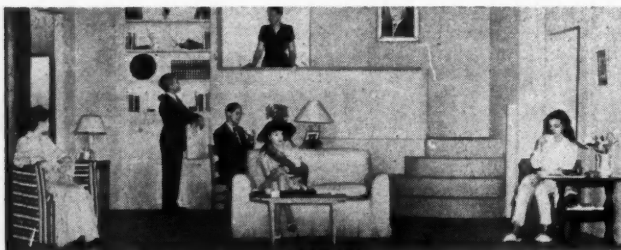
Because book post has been much slower this season than formerly, it will be well to send a remittance to cover special-delivery charges, if you are in a hurry for your playbooks. If the order is to be charged, then specify that we are to add the special-delivery charge to your bill. Thank you.

ROW, PETERSON AND COMPANY

1911 Ridge Ave.
Evanston, Illinois

131 E. 23rd St.
New York 10

Mention Dramatics Magazine



1. This interesting scene appeared in **THE ROYAL FAMILY** given at the Webster Groves, Mo., High School (Thespian Troupe 191), with Roberta Seibert as director.

2. Try **IT WITH ALICE** given by members of Thespian Troupe 467 at the Burnham High School, Sylvania, Ohio. Directed by Margaret C. Fairchild.

3. Scene from **THE FIRST DRESS SUIT** given by Thespian Troupe 787 of the Groveton, Texas, High School, with W. K. Compton as sponsor.

4. Players in **TWO GENTLEMEN AND VERONA**, a production of the William Fleming High School, Roanoke, Va. Genevieve Dickinson directed.

5. Scene from the comedy, **ADAM'S EVENING**, given at the Shady Springs High School, Beaver, W. Va. (Thespian Troupe 698). Directed by Eva Lilly Crosby.

6. Well-known scene from Thornton Wilder's play, **OUR TOWN**. This production was given by members of Troupe 92 of the Springville, Utah High School under the direction of Beth Evans.

7. Scene from **SHE STOOPS TO CONQUER** presented under the direction of Roberta Seibert at the Webster Groves, Mo., High School (Thespian Troupe 191).

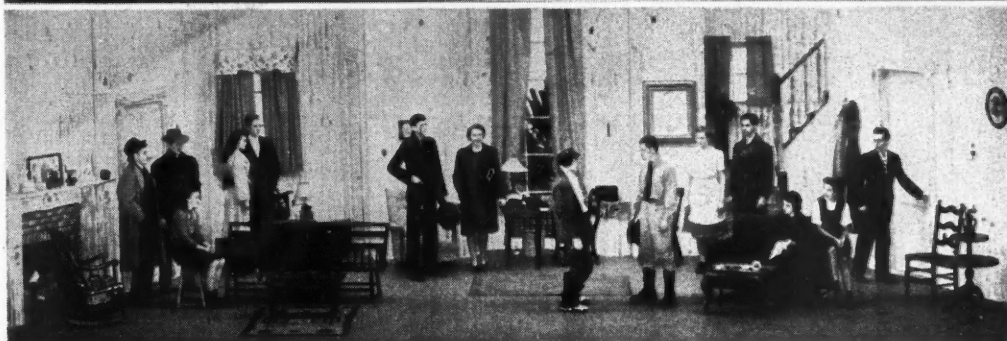
8. This scene occurred in a production of **JUNIOR MISS** given at the Fort Lauderdale, Fla., High School (Thespian Troupe 348). Directed by Helen Courtney.

Scene from the senior class play, **LOST HORIZON**, given at the Central High School (Thespian Troupe 575), Flint, Michigan, with Helen Brown as director.



JANUARY THAW.

This performance was given at the Fort Hill High School, Cumberland, Md., under the direction of Gerardine Pritchard. (Thespian Troupe 230).



Members of Thespian Troupe 504 of the Baton Rouge, La., High School were responsible for this production of **EVER SINCE EVE**. Directed by Alma Belle Womack.



Cast for the production of **THE BARRETTS OF WIMPOLE STREET** presented by the joint dramatic societies of the Wm. Penn Senior High School (Thespian Troupe 520). Leon C. Miller, director, Margarotta A. Hallock, assistant Troupe sponsor.



Scene from an extremely popular production of **STAGE DOOR** given at the Tuscon, Ariz., High School with Lloyd E. Roberts as director.





Scene from a production of **ARSENIC AND OLD LACE** at the Woodland, Calif., High School (Thespian Troupe 408). Directed by Albert O. Hiddleston.



Cast for a production of **THE RIVALS** at the Frankfort, Ohio, High School (Thespian Troupe 565). Directed by Mrs. Howard McCune and Leon McCarty.



THE SQUIRE'S BRIDE. Given by members of Thespian Troupe 106 of the Champaign, Ill., Senior High School at the Second National Dramatic Arts Conference, Indiana University. Directed by Marion Stuart.



Another scene from **EVER SINCE EVE.** This production was given at the Columbia High School, Richland, Wash., with Veroqua Smith as director. (Thespian Troupe 640).

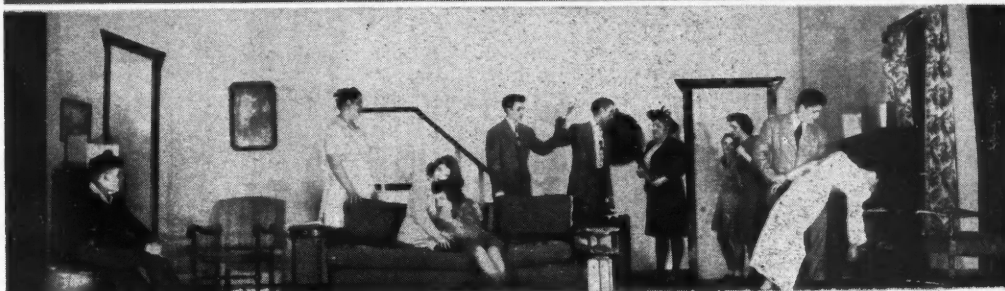


Closing scene in **DEATH TAKES A HOLIDAY** as presented at the Tucson, Arizona, Senior High School (Thespian Troupe 425), with Lloyd E. Roberts as director.

Mary Hope Humphrey directed this scene from **STAGE DOOR** at Clinton, Iowa, High School (Thespian Troupe 452).



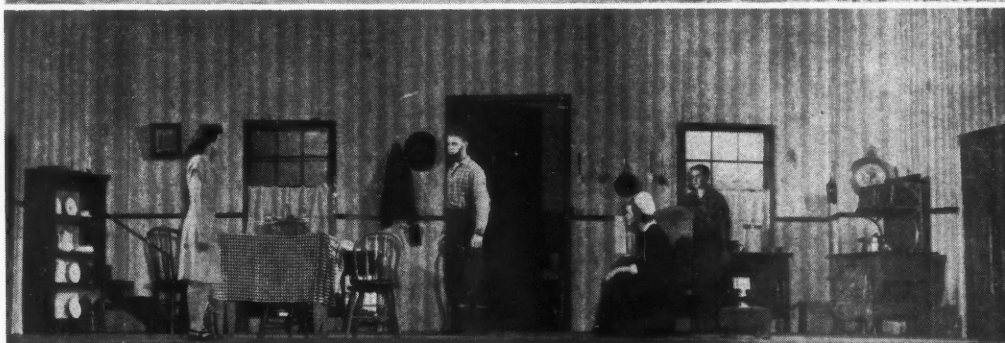
A DATE WITH JUDY, a popular production of the 1946-47 season at the Struthers, Ohio, Junior-Senior High School (Thespian Troupe 89). Directed by Elsie Shaw.



Cast for the production of **REMEMBER THE DAY** at the Oklahoma City, Oklahoma, Central High School (Thespian Troupe 822). Directed by Maybelle Conger.

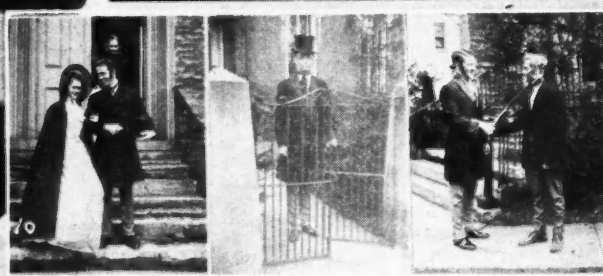
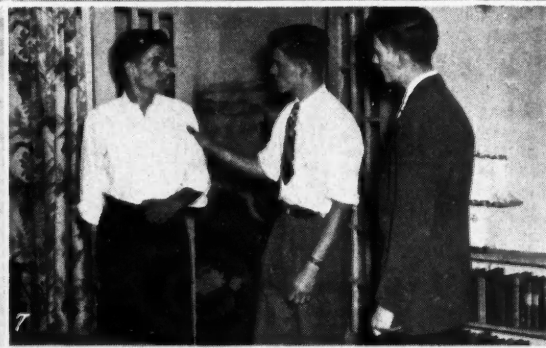


Act II from **PAPA IS ALL** as given at the Hoopetown, Ill., High School (Thespian Troupe 282). Directed by Ross C. Allen.



Act III from **CAPTAIN APPLEJACK** presented under the direction of Barbara Wellington at the B. M. C. Durfee High School, Fall River, Mass. (Thespian Troupe 254).





1. Scene from *RIDERS TO THE SEA* as given by members of Thespian Troupe 468 of the Franklin School, Cedar Rapids, Iowa. Directed by Mary Elizabeth Mead.
2. Model stages exhibited by students of the McLeansboro, Ill., Township High School (Thespian Troupe 427). Beulah Rogers, director of dramatics.
3. Cast for a production of *PRIDE AND PREJUDICE* at the Caldwell, Idaho, High School (Thespian Troupe 407). Directed by Elizabeth Blake.
4. Scene from a production of *NINE GIRLS* at the McAllen, Texas, High School (Thespian Troupe 769), with Don Irwin as director.
5. Another scene from *PRIDE AND PREJUDICE*. This production was given at the Jamestown, N. Y. High School (Thespian Troupe 364) with Myrtle M. Paetznick as director.

6. Members of Thespian Troupe 74 of the Middletown High School, Middletown, N.Y.
7. Scene from the play, *THE VISITOR*, a production of the senior class at the Auburn, Wash., High School (Thespian Troupe 626). Directed by Lois Marchant.
8. *ANGELA'S SURPRISE*, a one-act play given at the Fairmount, Indiana, High School (Thespian Troupe 682), with Adeline N. Brookshire as director.
9. Scene from another one-act play *HIGH WINDOW*, also given at the Fairmount, Ind., High School.
10. Three shots of characters who appeared in *THE BARRETTS OF WIMPOLE STREET* at the Frank W. Willis High School, Delaware, Ohio (Thespian Troupe 420). Directed by Virginia Klein.

Plays for School Production

THE STRANGE HOUSE

By Carl Astrid

An electrifying and breath-taking mystery play! Intermingled in this grand thriller are a host of scenes of good, clean fun and hilarity. Every part a good one. 4 m., 7 f. 75¢. (Royalty, \$10.00)

LIFE OF THE PARTY

By Marrijane and Joseph Hayes

An unusual and worthwhile play by the authors of "And Came the Spring" and "Come Rain or Shine." Studious daughter Jean flings off her glasses and becomes the life of the party! 7 m., 10 f. 85¢. (Royalty, \$25.00)

THE RICH FULL LIFE

By Vina Delmar

A new Broadway release highly recommended for Schools and Little Theatres. "A drama of dignity, sense, and value." N. Y. *World-Telegram*. 3 m., 6 f. 85¢ (Royalty, \$35.00)

SPRING GREEN

By Florence Ryerson and Colin Clements

Most often produced by Thespian-Affiliated Schools during the 1944-45 season. Another funny play by the authors of the outstanding *Ever Since Eve and June Mad*; about a boy whose father doesn't understand him and a girl whose mother understands her only too well. 8 m., 7 f. 85¢. (Royalty, \$25.00)

ANGEL STREET

By Patrick Hamilton

After three solid years on Broadway this Victorian thriller is now available in certain territories. 2 m., 3 f. (2 policemen). 85¢. Restricted in a very few places. (Royalty, where available, quoted on application.)

SLICE IT THIN

By Al Moritz and Ed. Heghinian

This Blackfriars Guild success in New York is concerned with the Coleman family and its uproarious entanglement with Hollywood. 5 m., 5 f. 85¢. (Royalty, \$25.00)

SUDDENLY IT WAS MAY

By Bonita Barkley

A comedy of college life that will win the entertainment pennant. It may be presented as a musical or as a straight comedy. Special places are designated in the manuscript where various specialties may be introduced. 4 m., 8 f. (Extras if desired). Mod. Cost. 75¢. (Royalty, \$15.00)

TEN LITTLE INDIANS

By Agatha Christie

It's a fine specimen of the art of writing really good mystery plays. The excitement and carnage never let up until the final curtain. 8 m., 3 f. 85¢. (Royalty, \$50.00)

COME OVER TO OUR HOUSE

By Marrijane and Joseph Hayes

A new play compounded of a mixture of comedy lines, fast and farcical situations, and a worthwhile theme. A clever, swift, and funny show ideal for high schools. 8 m., 10 f. 85¢. (Royalty, \$25.00)

EVERY FAMILY HAS ONE

By George Batson

The eccentric Reardons, overimpressed with their ancestry, are brought sharply to their senses when cantankerous Grandma and a pretty visiting cousin drag skeletons from the closets, causing comic havoc. 5 m., 7 f. 85¢. (Royalty, \$25.00)

UNCERTAIN WINGS

By Robert Hill and Floyd Crutchfield

A high school comedy whose events are handled realistically from the attitude of the high school people themselves. The dialogue is youthful and sparkling. 4 m., 5 f. 85¢. (Royalty, \$25.00)

THE FIGHTING LITTLES

Adapted by Caroline Francke

Booth Tarkington's latest hit presents the delightful and likeable Little family. A vociferous and fumbling parent provides many laughs. Young romances offer amusement and a touch of sentiment. 5 m., 10 f. 85¢. (Royalty, \$25.00)

BLITHE SPIRIT

By Noel Coward

From a very novel situation Noel Coward has fashioned a play which is hilarious as only a Coward farce can be. The *New York Sun* stated: "Mr. Coward has never, I think, been happier in his inventions or more adept." 2 m., 5 f. 85¢. (Royalty, \$50.00)

QUIET SUMMER

By Marrijane and Joseph Hayes

A new play by the authors of *And Came The Spring*, *Life of the Party*, *Come Rain or Shine*, *Come Over to Our House*. In cheerful, swift and humorous manner, youngsters Pamela and Sonny help Uncle Jimmie win his election. 8 m., 10 f. 85¢. (Royalty, \$25.00)

TWO'S A CROWD

By Douglas F. Parkhurst

Another heart-warming and hilarious comedy by the author of *But Fair Tomorrow*. During mother's absence, Dick, Patricia, and Dorothy turn the house into a tourist home. Mystery and fun build to a riotous climax. 8 m., 9 f. 85¢. (Royalty, \$25.00)

IT'S SPRING AGAIN

By George Batson

By the author of *Every Family has One* and *The Doctor Has A Daughter*. Anything and everything does happen in the fabulous Ford household. In fact, the new maid refuses to believe that she has not wandered into an insane asylum. 7 m., 6 f. 85¢. (Royalty, \$25.00)

THE MOON MAKES THREE

By Aurand Harris

Sixteen year old Marsy pretends she doesn't mind playing the wallflower, but Grandma knows better. She sends Marsy off to the ball in true Cinderella fashion where she meets her Prince Charming who loses his shoe and the fun begins. 7 m., 8 f. 85¢. (Royalty, \$25.00)

THE BEES AND THE FLOWERS

By Frederick Kohner and

Albert Mannheimer

A brand new rollicking comedy about marriage and adolescence is now available. "Real bright dialogue . . . amusing and soundly written." N.Y. *Daily News*. 5 m., 6 f. 85¢. (Royalty, \$35.00)

PARLOR STORY

By William McCleery

A witty and provocative comedy telling of a liberal professor of journalism and his clash with a reactionary publisher. Of special interest to College and Little Theatres. 6 m., 4 f. 85¢. (Royalty, \$35.00)

SOMETHING ALWAYS HAPPENS

By Alice Thomson and Velma Royton

Three aspiring, but unemployed, young actresses decide to open a restaurant in their own apartment. A series of mishaps and gay and hilarious comedy follow. 6 m., 8 f. 85¢. (Royalty, \$25.00)

I LIKE IT HERE

By A. B. Shiffrin

A brand-new provocative, comedy. Willie Kringle is a refugee who likes it here well enough to set busily about making the ideals of democracy work. 6 m., 3 f. 85¢. (Royalty, \$35.00)

Send for the 1948 Supplement to our Basic Catalogue of Plays

SAMUEL FRENCH

THE HOUSE OF PLAYS

25 West 45th Street, New York 19, N. Y.

(Founded 1830)

7623 Sunset Blvd., Hollywood 46, Calif.

Say You Saw It In *Dramatics Magazine*

OH SAY! DO YOU SEE?

by Byron B. Boyd

Sparkling, timely comedy dealing with today's problems. Ideally suited to Schools, Colleges and Little Theatres.



Cast, 5 males, 7 females, (extras). One easy interior. Modern Costumes. Royalty \$25.00 Books 85¢

SEND FOR OUR NEW
FREE DESCRIPTIVE
CATALOG

WE CARRY ALL KINDS
OF READINGS, PLAYS
& ENTERTAINMENTS

One of the many action filled scenes from "Oh Say! Do You See?"

IVAN BLOOM HARDIN CO.

3806 Cottage Grove Ave.

Des Moines 11, Iowa



This attractive set was used at the Deaver County High School, Dillon, Montana, for a production of STAGE DOOR under the direction of Fred A. Honeychurch. (Thespian Troupe 752).



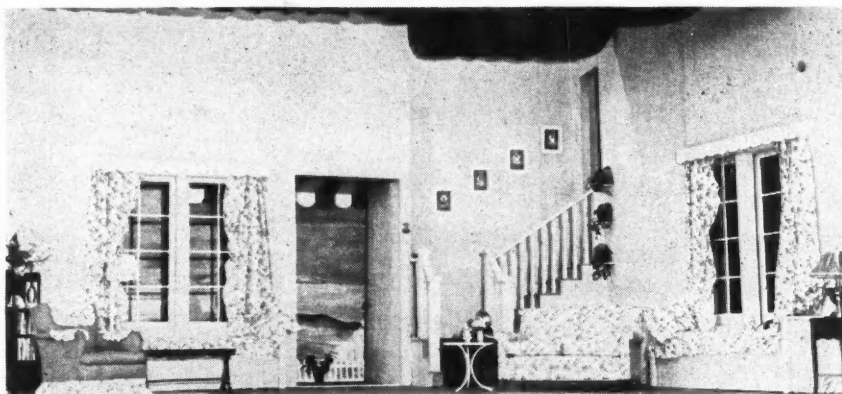
Gayle C. Wilson designed this set for a production of ARSENIC AND OLD LACE at the University High School, Bloomington, Indiana. (Thespian Troupe 414).

TWO NEW AND OUTSTANDING PLAYS FOR SCHOOLS

THE DIVINE FLORA

by Florence Ryerson
and Colin Clements

12 Males, 14 Females. (extras) Interior.
Simple exterior. Modern Costumes.



The authors of *Harriet*, *June Mad*, *Ever Since Eve*, and *Spring Green* have again chosen to dramatize one of youth's problems. In a comedy which is full of laughter, yet has a firm psychological foundation, they chronicle the emotional adventures of Etta Dean, a shy, awkward, motherless girl of fifteen. She had been brought up so strictly by her grandmother that she is known to the high-school wolf pack as Little Miss Prune Puss. Two of the boys in the play are Randy Pryor and Buzz Rafferty. Their mutual ambition is to become the greatest advertising men in the world. These two go-getters start proving their ability by "merchandising" poor Etta as *The Divine Flora*. What happens to the boys themselves, to their luckless par-

ents, and to the equally unfortunate radio crooner who becomes involved in their affairs, fills three merry acts and culminates in a poignant little scheme which sends the audience out smiling but misty-eyed. Although technically a two-set play, the prologue may be simplified to a vine-covered screen and park bench, or it may be played in front of the curtain. Books, 85 cents. (Royalty, \$25.00)

"We had capacity houses each night and very appreciative audiences . . . The play is ideal in every respect — good story, clever lines, and permits good scenery . . . I feel that it is one of the best shows I have ever produced." Lucille J. Williams, Bloomfield Senior High School, Bloomfield, N. J.

THE GREAT AMERICAN FAMILY

by Aurania Rouverol

12 Males, 6 Females. Interior. Modern Costumes.

The author of *Skidding* and *Growing Pains*, Aurania Rouverol, has written a new comedy of youth, based on the novel by Lee Shipley. This typically American play of charm and humor was chosen by the National Thespian Society for presentation at their 1947 National Dramatic Arts Conference. Greg and Sylvia Seymour are the proud and industrious parents of five youngsters. The serious business of raising a family of five has kept Greg from realizing his dream of writing *The Great American Novel*. But so many amusing episodes happen to the Seymour tribe that Greg writes them up for local newspapers. A publisher sees them and offers to publish the family anecdotes in book form. So by

dint of struggling on and sticking to his parental responsibilities, Greg has managed to write a book after all, to sell it, and to achieve success. The play ends with Greg and Sylvie watching Hank, their eldest, start off for the circus with his sweetheart, and they realize that the great American tradition will be carried on — young people falling in love, marrying, and taking their families to the circus. Books, 85 cents.

(Royalty, \$25.00)

"*The Great American Family* is the ideal high school play." E. Dorothy Peterson, Rock Island High School, Rock Island, Ill.

Send for the 1948 Supplement to our Basic Catalogue of Plays

SAMUEL FRENCH

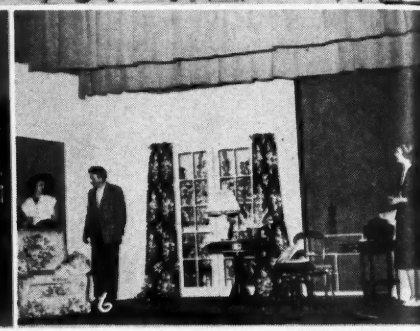
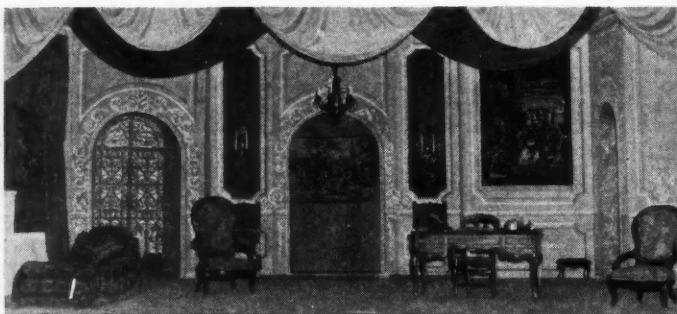
THE HOUSE OF PLAYS

25 West 45th Street, New York 19, N.Y.

(Founded) 1830

7623 Sunset Blvd., Hollywood 46, Calif.

Say You Saw It In *Dramatics Magazine*



1. Setting for a production of *THE IMAGINARY INVALID* at the Salinas, Calif., Union High School (Thespian Troupe 501). Designed by Bill Storm.

2. Set for a production of *RAMSHACKLE INN* at the Allegany High School (Thespian Troupe 695), Cumberland, Md.

3. Scene from a production of *JUNIOR MISS* staged under the direction of Harriet H. Kline at the Bloomsburg, Pa., High School (Thespian Troupe 158).

5. Set for a production of *THE SHOW-OFF* at the Barrington, Ill., High School. Directed by Richard C. Johnson.

6. Scene from *THE YOUNGEST*. Staged at the Kirkwood, Mo., High School under the direction of R. A. Smith. (Thespian Troupe 748).

7. Scene from a production of *JANE EYRE* presented by members of Thespian Troupe 284 of the Philippi, West Virginia, High School. Directed by Francis Nucci.

8. Charter members of Thespian Troupe 273 of the White Deer, Texas, High School. Troupe founded and sponsored by P. W. Cain.



1. Officers and members of Thespian Troupe 254 of the B. M. C. Durfee High School, Fall River, Mass. Sponsored by Barbara Wellington.

2. Thespian Troupe 516 of the Sarasota, Fla., High School. Sponsored by Etta Scarborough.

3. Thespian Troupe 798 of the Horace Mann High School, Gary, Indiana. Troupe established and sponsored by Mary Gorrell.

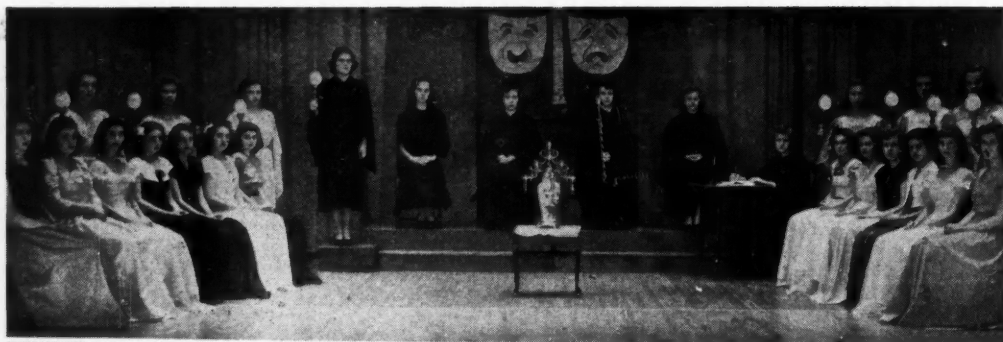
4. Thespian Troupe 211 of the Havana, Ill., Community High School, with Helen Smith Bucker as sponsor.

5. Thespian Troupe 786 of the Springfield, Oregon, High School. Sponsored by Mabel Marie Ellefson.

6. Membership of Thespian Troupe 157 of the Liberty Memorial High School of Lawrence, Kansas, with Mrs. Dilbert D. Neis and Mrs. Winford Bradford as sponsors.

7. Cast for the production of *DON'T TAKE MY PENNY* given at the Kissimmee High School (Thespian Troupe 565, Osceola, Fla. Directed by Grace M. Makinson.

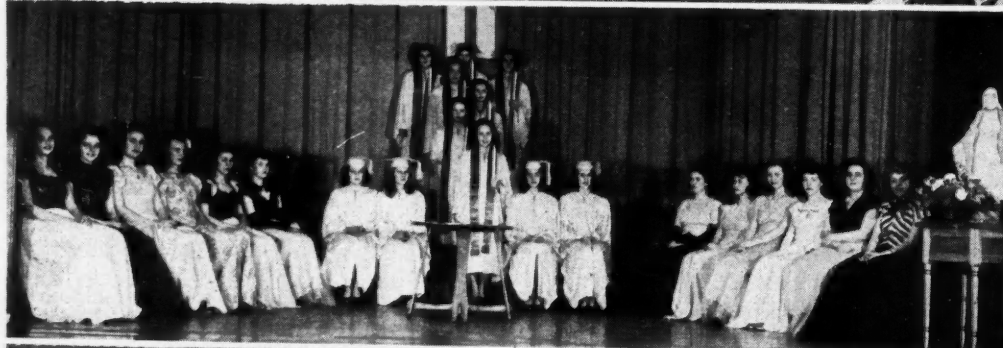
8. Officers of Thespian Troupe 129 of the Grapeland, Texas, High School under the direction of Mrs. J. C. Shoultz. (Left to right): D. S. Wright, Betty Jean Baker, Bobbie Jean Leamons, Jeanette Lively, Wendell Warner, and Neva Joyce.



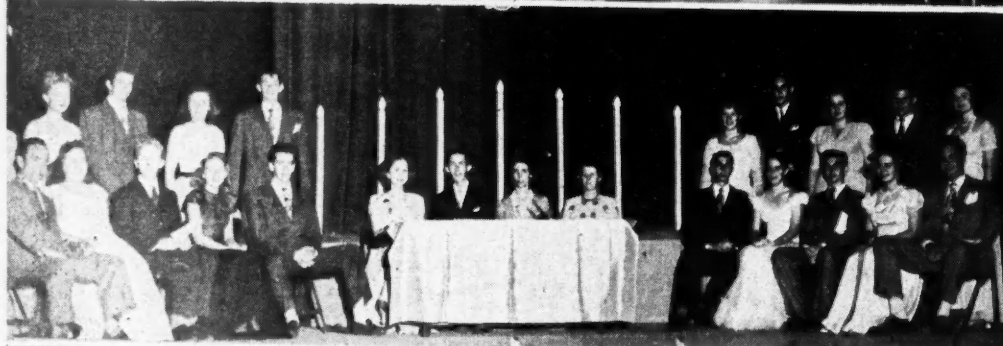
Thespian initiation ceremony at the Academy of the Holy Angels, Minneapolis Minn. (Thespian Troupe 568). Sponsored by Sister Charitas.



Membership of Thespian Troupe 134 of the Meridian, Miss., Junior-Senior High School. Sponsored by Josephine Garrott.



Formal induction ceremony at the St. Teresa Academy (Thespian Troupe 118), East St. Louis, Ill., with Sister Mary Pius as sponsor.



Installation of Thespian Troupe 812 at the Glendale, Calif., High School, with Marion L. Underwood as founder and troupe sponsor.



Annual Thespian banquet and spring induction ceremony at the Wm. Penn Senior High School, York, Pa. Thespian Troupe 520 of this school is sponsored by Leon C. Miller, with Margareta A. Hallock as assistant sponsor.



1. Thespian Troupe 709 of the Wilder, Idaho, High School. Sponsored by Mrs. Cornelia Holmes.

2. Initiation ceremony at the St. Mary's, Pa., Catholic High School (Thespian Troupe 658). Sister M. Anita, O. S. B., sponsor.

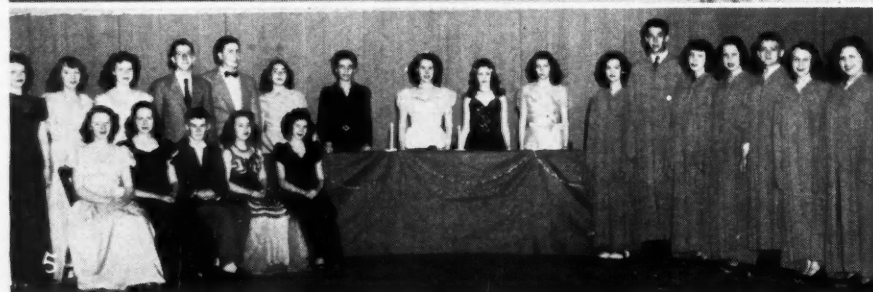
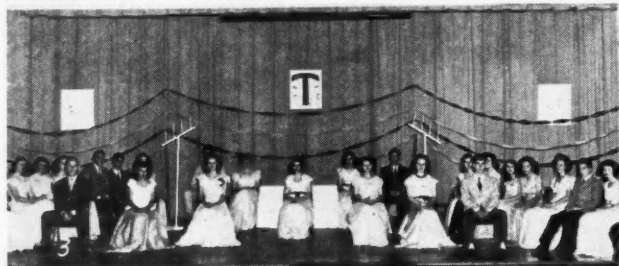
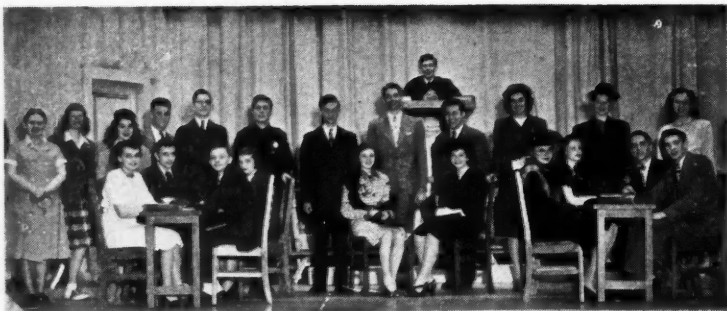
3. Induction ceremony at the Columbia High School, Richland, Wash., with Mrs. Veroqua Smith as sponsor.

4. Thespian initiation ceremony at the Nampa, Idaho, Senior High School (Thespian Troupe 222) with Dilla Tucker as sponsor.

5. Initiation ceremony at the Urbana, Ill., High School (Thespian Troupe 161), with Mrs. Ethel Hamilton as director.

6. Membership of Thespian Troupe 745 of the Helena, Mont., High School. Troupe established and sponsored by Maxwell Gates.

7. Sponsor Mellie Luck (left) of the Isaac C. Elston High School, Michigan City, Indiana, presenting charter No. 206 to Principal James Riley of the Warsaw, Indiana, High School. Mrs. Herbert Petrie is founder and sponsor for the troupe at Warsaw.



1. Cast for the production of **NIGHT OF JANUARY 16** at the Central High School (Thespian Troupe 553), Lima, Ohio. Directed by A. Ruth Moore.

2. Formal induction of new members at the Lourdes High School (Thespian Troupe 747) of Rochester, Minn. Troupe sponsored by Sister M. Theophane.

3. Installation ceremony for Thespian Troupe 800 of the Tempe, Arizona, High School, with Harry Coppinger as founder and sponsor.

4. Thespian Troupe initiation ceremony at the Bessemer, Alabama, High School (Troupe 781), with Mrs. J. E. Bolen as sponsor.

5. Induction ceremony at the Mt. Vernon, Ill., Township High School (Thespian Troupe 804), with Leila E. Mudge as director.

6. Membership of Thespian Troupe 52 of the Emmett, Idaho, High School. Sponsored by Margarette Odom.

7. Thespian pledge is being administered to new members at the Bloomsburg, Pa., High School (Thespian Troupe 158), with Harriet H. Kline as sponsor.

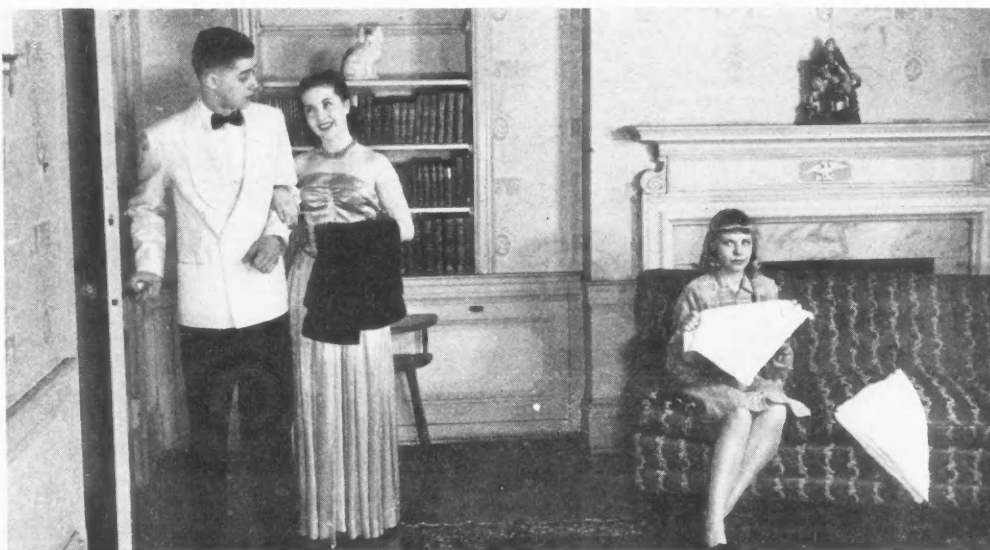
8. Installation ceremony at the Warsaw, Indiana, High School (Thespian Troupe 206). Sponsored by Mrs. Herbert Petrie.

9. Prologue to "Curtain at Eight" at the Revere, Mass., High School (Thespian Troupe 156), with June Hamblin and Emily L. Mitchell as co-sponsors. Comedy, Harriet Weinstein; tragedy, Vondell Macey.

A NEW COMEDY

THE BABY-SITTER

3-Act Comedy; 9 w, 6 m; 1 int., by Perry Clark. A sparkling, zestful new comedy that's about the favorite and universal afterschool pastime—Baby-Sitting. If ever a play was a "natural," this is it! All the best ingredients are here—the raiding of ice-boxes—boy-friends pushing in and making themselves at home—hanging over the telephone—maneuvering over dates—all the humor, action, and predicaments that go to make an outstanding comedy hit!



Story Every trouble that ever happened to a baby-sitter happens to Carrie tonight! She thought she was all through with baby-sitting and that she has a wonderful date with Bob all set. She's spent her "sitting-savings" on a beautiful new outfit, and even got her father to loan them the car for the evening—what a surprise for Bob when she appears! Poor Bob. He can hardly force out the words to tell her that he's under strict parental orders to break this date! His folk have cracked down because he gets in so late from his dates with Carrie. They don't realize that Bob has been staying up to see her home safely from her sitting jobs. Now they've even forced Bob to make another date with Eunice! in despair, Bob cries, "Parents have too much power over people!" But before Carrie can go, there's a sudden emergency at Bob's house. His folks have an important engagement for the evening, and now their baby-sitter calls and can't come. The folks are desperate, for the *must* leave. Then Carrie steps forward. Despite her feelings, she offers to take the job. The parents reluctantly accept. Bob is dumbfounded at Carrie, but she quickly points out that this is her *only* chance to make a good impression on Bob's folks. She'll show them what a nice responsible girl she is, and what a good

manager too. She didn't reckon with the little devil she's being left to watch! First, Junior gets Carrie suspected of twisting his arm—and then throws the blame on her for breaking a window with a slingshot! Bob's parents are even more angry with her, and she's so flustered that she uses Father's new white silk muffler as the little girl's diaper! The parents are in a rage, and it doesn't seem possible that more could go wrong. But then Junior swallows what might have been a mushroom, or what might have been a *toadstool*! Carrie must act quickly, just in case, and she does—she forces every antidote in the medical book down the violently protesting Junior's throat! When the others burst in on this scene of the determined Carrie and shouting Junior, they're convinced Carrie is trying to murder the little darling! Carrie's harried attempt to clear this up nearly results in Bob's father losing his job, and even Bob begins to doubt her. Despite your laughter, you can't feel sympathy, too, for Carrie is so human and heartbroken. Then, in fast-paced comedy style, the play builds rapidly to a surprise and happy ending. The date-problems, parents problems, baby-sitting problems of all these young people are solved, and Carrie herself is "riding high." She couldn't be more happy!

Royalty, \$25.00 (Maximum: see basic fee plan) Price 75c

THE DRAMATIC PUBLISHING CO.

New Address: 1706 S. Prairie Ave.

Chicago 16, Ill.



A New
William Davidson
Comedy

BEAUTY AND THE BEEF

3 Acts: 9 m, 10 w., Extras if desired; one set

When William Davidson writes a new comedy that's news to every high school director, for his plays are probably the most successful that are produced in schools today. This play is about a "beauty"—a lovely girl who has too much brain for her own good — and a "beef," a good-looking athlete who wants to think he's smarter than she is.

STORY Ginny hopes that her past on a quiz program will be a closed book, now that they've moved to a small town. She won't be teacher's pet any more with an A plus on every paper, and the boys will date her like anyone else. The captain of the football team, named "Beef" has already offered to help her with American history, which he can easily do since he's been working off a condition in the subject. (He doesn't suspect that it's Ginny's special field and she has it all cold from Columbus to date.) Ginny's brother is on her side; he's sick of being the brother of the child wonder. In fact, Lester is out to make the school band. Since he knows nothing of music, he has picked out the bass drum as his instrument. Anyone, he says, can play a bass drum, and he demonstrates with the potato masher and a pan cover. Now, if he can only get hold of a bass drum! It turns out that Molly Wood's dad owns one, and from then on Les is out to bribe Molly into sneaking it out, which she finally does, with terrific and utterly unforeseen results. Ginny knows her dad is her chief danger, for he likes to brag of her record. He almost spills the secret in a talk with "Beef," but remembers in the nick of time. But Beef sees Ginny's prize cup and discovers that the girl he's been "helping" is really tops in the field. Beef leaves, and Ginny, walking in all dressed up for her date, is heartbroken. Then, to prove to Beef that she isn't so smart, she copies the wrong answers from his exam. In the inquisition that follows, each admits to copying — but it's Beef who's suspended. That's another catastrophe, for without Beef the team can't win the big game! That puts the girls in a jam with the whole school. The only hope is somehow to get the game postponed until Beef's suspension is lifted. They get it postponed — by putting epicac in the teams cocoa — and what a razzle-dazzle that

scene is! But horrors! — that stunt almost gets them in trouble with the law! Maybe they aren't so brainy after all! new comedy by one of the most popular writers for the non-Still, it's all straightened out at the final curtain. A delightful professional theater.

Royalty, \$25.00. Posters.

Price, 75¢



THE DRAMATIC PUBLISHING CO.

1706 S. Prairie Ave.

Chicago 16, Ill.